

V O G U E



MARCH 15

ACCESSORIES
SPECIAL

PARIS
COLLECTIONS

ADVANCE
RETAIL
TRADE
EDITION

Special Feature:
COOL JAZZ

INCORPORATING VANITY FAIR
50 CENTS

G. C. N. P., INC.



Beautiful Hair

B R E C K

ENJOY BRECK HAIR AND SCALP TREATMENTS AT YOUR BEAUTY SHOP



Breck Hair and Scalp Treatments have been developed to help correct unfavorable hair and scalp conditions. If you have a dry or oily hair condition, or dandruff, these treatments will be helpful. A Breck Hair and Scalp Treatment includes a relaxing massage with a Breck Hair Cream, a shampoo with one of the three Breck Shampoos, and a final refreshing massage with a Breck Hair Lotion. A series of Breck Hair and Scalp Treatments will help improve the condition of your hair, leaving it soft and shining. Enjoy the restful relaxation of Breck Hair and Scalp Treatments.

Visit your Beauty Shop for professional Breck Hair and Scalp Treatments

JOHN H. BRECK, INC.
NEW YORK

• MANUFACTURING CHEMISTS •
CHICAGO • SAN FRANCISCO

SPRINGFIELD 3 MASSACHUSETTS
• OTTAWA CANADA

VOGUE

MARCH 15TH TRADE EDITION

HOW TO USE THIS ISSUE:

Focus a strong promotion on
accessories in their Vogue-shown role as "necessaries"
in spring silhouettes and colour schemes.

"ACCESSORIES: THE NECESSARIES OF THE NEW FASHION" (pages 86-97)

"Spring Necessaries: the Well-Marked Waist; the Cultivated Throat-Line" (pages 86-87)

—new necklace ideas, and the wide fascia waistband

"New Ways to Cultivate the Throat-Line" (pages 88-89)

"More Ways to Cultivate the Throat-Line" (pages 90-91)

—"never-before ways" to wear scarfs

"The Fascia: the New All-Embracing Belt" (pages 92-93)

"Spring Necessaries in Black and White" (pages 94-95)

"The Jewelled Cowl; the Corset Waist" (pages 96-97)

SECOND REPORT OF THE PARIS SPRING COLLECTIONS

(pages 59-75)

*In advertising, displays,
and sales training*

**QUOTE
VOGUE
AND
SELL**

your merchandise with the authority of

MARCH 15TH VOGUE

fashion points

YOUNG FASHIONS

"The Gilt Complex—at a Well-Adjusted Price" (pages 98-99)

—Vogue shows accessory ideas in young golden jewellery

"Young—and Under \$30: the Coat-Dress Idea" (pages 100-101)

"Day-Length Nightdresses—Young News, Young Prices" (pages 102-103)

OTHER IMPORTANT FASHIONS

"Made to Order for the Spring Parties" (pages 82-85)

"Silk Organdie: Tucked" and "Chiffon: Polka-Dotted" (pages 104-105)

"Duochrome Prints" (pages 106-107)

"The Brown Suit for a Change" (pages 108-109)

—a suit and accessory changes for men

"The Dress: Alpaca" and "The Coat: Jersey" (pages 116-117)

"The Complete Costume, Admired by Mrs. Exeter" (pages 118-119)

"New Vogue Patterns—on a New Jamaica Run" (pages 120-121)

"More Vogue Patterns—Summer Precedents" (pages 122-123)

"Nightdress Long—Nightdress Short" (pages 124-125)

"Good Reading: the Price Tag, the Size Tag, the Fabric Label" (page 126)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

YOUR LEAD TO A

WHAT is a Vogue promotion?

It is any sound fashion theme, shown on the pages of Vogue, that can be applied to your own merchandise, and to any of the Vogue-shown fashions you may have in stock.

WHO can use a Vogue promotion?

Any leading store, large or small, that realizes two good names, Vogue's and the store's, can mean more to customers than one.

WHEN can you get a Vogue promotional idea?

As soon as Vogue's Advance Notice of an issue reaches your store, about one month before the magazine itself will reach your customers. When the Advance Notice arrives, any store can plan a promotion of any one of the fashion points it outlines to break with the on-sale date of an issue.

One store in a city, by special arrangement with Vogue, can receive, from time to time, an exclusive promotion based on an issue theme which is one of the year's strongest, and which that store, alone in its city, can begin to promote five days before the on-sale date of the issue. Stores which are offered and accept these special promotions receive an Exclusive Package of merchandising aids, including illustrated promotional guides, suggestions for newspaper advertisements, window displays, sales training sheets, and a glossy and mat of the Vogue issue's cover.

Except in the case of two major promotions (those based on the August 15th "Smart Girl" issue and on the November 15th Christmas Presents issue) Vogue-shown merchandise need not necessarily be bought by any store in order for that store to receive an exclusive promotion. However, resource information is always available.

If your store is interested in being offered these exclusive promotions, do let us hear from you.

Write: Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

If they are still available to a store in your city, you will be alerted to them at least six weeks before the on-sale date of the issues on which they are based (plenty of time to order and coordinate any stocks you may want to buy for the promotion).

VOGUE PROMOTION

HOW can you use a Vogue idea?

By putting it before your customers in any place where your store name can be strengthened by it—in newspaper advertisements, windows, interior displays, and elevator cards. On page 4 of this Trade Edition is a coupon which lists the “Vogue Says” quote cards you can order without charge. These twelve quotations summarize the most promotable fashion ideas in the March 15th Vogue, and give sales authority to your merchandise, perhaps to merchandise you have already planned to promote importantly in line with the season. Sample: “Accessories—new-fashion necessities” gives your customers a fresh reminder, and more important, an authoritative new reason for buying accessories. (The Advance Notice and the Exclusive Packages also have “Vogue Says” quote order postal cards enclosed in them which list the important quotations available at these earlier dates.)

WHERE can you use these “Vogue Says” quote cards?

In your windows, (with a copy of Vogue opened to the related pages, and a March 15th Vogue cover for added fashion authority) on your counters, or next to interior displays. The counter-sized cards are good buying reminders in your elevators and tea rooms too.

Below the coupon on page 4 are other persuasive quotations from this issue of Vogue which are good reinforcement for sales talks, advertising copy, or fashion show commentaries. You may wish to have these quotations printed on cards yourself to tie in more specifically with a special promotion you are featuring this month.

WHY should you feature a Vogue promotion?

What will you get out of it? Prestige, certainly. “She looks like a page from Vogue” is the traditional tribute to well-dressed women everywhere. And sales, of course. “What Vogue Says: Goes” and sales figures show that customers go along with it.

All the facilities, market information, promotional ideas, and experience at our disposal are at your disposal. Whether you feature Vogue promotions or not, the members of our merchandising staff are always most interested in hearing about your store and discussing aspects of its plans and problems with you. We should be most happy to have any representatives of your store come to see us when they are in New York. Our telephone number is LExington 2-7500, and our address is 420 Lexington Avenue, next door to Grand Central Station. Do remember that our business is to help your business.

TO SELL FASHION, QUOTE

VOGUE

YOUR

RELEASE DATE:

MARCH 14TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets

b. on 5" x 7" tent cards for counters

Fill in the number wanted in each size and return this coupon to us, please (3/15)

VOGUE SAYS: "Accessories—new-fashion necessities"

a ☐ b ☐

VOGUE SAYS: "The pretty throat—decorated with necklaces"

a ☐ b ☐

VOGUE SAYS: "Six scarfs of a kind, no two of a colour—neckline brilliance"

a ☐ b ☐

VOGUE SAYS: "The fascia—new all-embracing belt"

a ☐ b ☐

VOGUE SAYS: "Accessory colours keyed to your wardrobe"

a ☐ b ☐

VOGUE SAYS: "Spring necessities—in black and white"

a ☐ b ☐

VOGUE SAYS: "Pink and red accessories—for pinks, blues, black-and-whites"

a ☐ b ☐

VOGUE SAYS: "Gilt complex—jewellery at a well-adjusted price"

a ☐ b ☐

VOGUE SAYS: "Good in grey—new coats, new dresses"

a ☐

VOGUE SAYS: "Duochrome prints—two specific colours"

a ☐

VOGUE SAYS: "The coat dress and the dress coat —young specialties"

a ☐

VOGUE SAYS: "New nightdresses—looking like evening dresses"

a ☐ b ☐

NAME _____ STORE NAME _____

STREET _____

CITY _____ STATE _____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell fresh accessories:

SCARFS

VOGUE SAYS: "Multiple, colourful scarfs—the fashion in scarfs"

VOGUE SAYS: "Scarfs can give the flattery of a fur"

VOGUE SAYS: "Silk slip-on scarf—for suits or strapless bodices"

VOGUE SAYS: "Circle scarf—throat-line flattery"

VOGUE SAYS: "A neckerchief of printed silk"

BELTS

VOGUE SAYS: "The fascia—the fashion in belts"

VOGUE SAYS: "The leather fascia—focus on the rib cage"

VOGUE SAYS: "Gold kid fascia—evening edition"

VOGUE SAYS: "Patent leather belt—focus on the waist"

NECKLACES

VOGUE SAYS: "A dress without accessories is like a room without furniture"

VOGUE SAYS: "The jewelled collar, the corset waist"

VOGUE SAYS: "Flamboyant pearls and sparklers—layer on layer"

VOGUE SAYS: "Chalk and crystal beads—fresh and frosty for spring"

VOGUE SAYS: "A cowl of many-coloured beads"

VOGUE SAYS: "Rhinestone ribbons—pretty sight, day and evening"

VOGUE SAYS: "The necklet that doubles as a bracelet"

VOGUE SAYS: "Rhinestone ribbons—for a dinner dress or for a suit"

COLOUR IDEAS

VOGUE SAYS: "Greens and yellows—with greys, blonds, or whites"

VOGUE SAYS: "Golden gloves—with greys, blonds, whites"

VOGUE SAYS: "Lemon yellow flowers—spring decorating"

VOGUE SAYS: "Exciting earrings—shimmery gold crescents"

VOGUE SAYS: "Many-coloured beads at your wrists"

VOGUE SAYS: "Geranium-striped gloves—for blond, black, or grey"

VOGUE SAYS: "Pink leather purse—pretty addition"

VOGUE SAYS: "Red-dotted gloves—daytime addenda"

VOGUE SAYS: "Black and white—to wear with garden colours"

VOGUE SAYS: "White alligator bag—spring successor to black"

VOGUE SAYS: "Black calfskin handbag—spring necessary"

VOGUE SAYS: "White jewellery—spring frosting"

To sell fashion ideas from Paris:

VOGUE SAYS: "The brimless bonnet—hit hat in Paris"

VOGUE SAYS: "Big, open parasol hats—Paris beauties"

VOGUE SAYS: "The soft crêpe dress—returning via Paris"

VOGUE SAYS: "Paris crêpe dresses—pretty, pleated, easy to wear"

VOGUE SAYS: "Crêpe dresses from Paris—cool, young, gay"

VOGUE SAYS: "Paris fashions bloom into colour"

VOGUE SAYS: "Garden greens in Paris fashions"

VOGUE SAYS: "New summer red from Paris—a rousing poppy"

VOGUE SAYS: "The cardigan middy—good Paris line"

VOGUE SAYS: "New, easy-moving feeling in Paris fashions"

VOGUE SAYS: "Late-day separates—important in Paris"

VOGUE SAYS: "Neckerchiefs—Paris fashion"

To sell new spring fashions:

VOGUE SAYS: "The coat-dress in alpaca—sharp switch"

VOGUE SAYS: "The jersey coat—breeze-light"

VOGUE SAYS: "Duochrome prints—the news in prints"

VOGUE SAYS: "Triochrome prints—on crisp, silky fabrics"

VOGUE SAYS: "Silk organdie—wonderful six o'clock feeling"

VOGUE SAYS: "Silk organdie dress—afloat over taffeta"

VOGUE SAYS: "Nylon-and-Orlon dresses—sized for women"

VOGUE SAYS: "Nylon-and-Orlon dresses—light-priced and washable"

VOGUE SAYS: "Short, bouffant nightgown—like a dancing dress"

VOGUE SAYS: "Sleeved nightdress, sleeveless peignoir—pretty pair"

To sell young fashions; jewellery; lingerie:

VOGUE SAYS: "Coat-dresses, dress coats—young and under \$30"

VOGUE SAYS: "Cotton tweed coat-dress—young specialty"

VOGUE SAYS: "The coat that doubles as a dress—young idea"

VOGUE SAYS: "The dress coat—fresh turn-about in silk"

VOGUE SAYS: "The Shantung suit leads a double life"

VOGUE SAYS: "Gilt jewellery—to change a changeable dress"

VOGUE SAYS: "Points of glitter—price-tagged as necessities"

VOGUE SAYS: "Day-length nightdresses—young news, young prices"

VOGUE SAYS: "Baby-dress nightdresses—in nursery colours"



*Leslie Morris designed this cutaway coat
of navy wool with its own well-rounded dress of
navy and white checked silk surah
from our Spring Collection*

*Made-to-Order Clothes and Hats
on the Fourth Floor*

BERGDORF
GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



Charles of the Ritz
helps keep your skin
youthful-looking with
Revenescence



because it helps restore the moisture time has taken away...\$3, \$5, \$9, \$15 sizes
(All prices plus tax)



Prime ...

The handsome Bendel Original Silk Crepe...navy piquantly peppered with navy-dotted pink silk shantung, black with black-dotted white. A crinoline petticoat endows the pleated skirt with staccato bounce...patent leather "controls" the waist...\$195.

Navy sheer wool with navy-dotted pink, \$175. From our Immediate Wear Collection.

**Henri
Bendel**
10 WEST 57
NEW YORK 19 NY

...the curve with

verve

this is the marvelous "forever uplift"
people are talking about...it's a bra
that gives you a perfectly beautiful,
a lilting, a lovely young set of curves...

it's a bra that holds its shape and
shaping power through wearing and
washing...no shrinking...no stretching.
The secret is in special Jantzen verve and the
ingenious handling of concentric-stitching.
Have it in marvelous, nylonized® (therefore
silky-feeling and absorbent) nylon 3.50
and 3.95...finest cotton broadcloth
2.50...at most stores.

Jantzen[®]
the perfectly natural bra

Jantzen Foundations, Empire State Building, New York



Palter De Liso Shoes at Bonwit Teller, New York



Palter De Liso shoes like fine jewels, bare news in black patent, mesh or pale suede. About 26.00 the pair in Bonwit's Famous Shoe Salon, Second Floor



Warren of Stafford

Pale Blue Fleece — it's Warren of Stafford's — in a LoBalbo Coat.

LORD & TAYLOR, NEW YORK FILENE'S, BOSTON
CARSON PIRIE SCOTT & CO., CHICAGO THE J. L. HUDSON CO., DETROIT
J.W. ROBINSON CO., LOS ANGELES BEST'S APPAREL, SEATTLE

Peck^{and} Peck



Palumbo

Every inch an innovation... our multi-check spencer-suit

Really different... we might even say unique! For our worsted novelty
reverses everything with a jacket that dives into its belted skirt... leaves an
unbroken line down its narrow silhouette. In navy with green and blue
or navy with rust and purple, sizes 10 to 16, 89.95. Matching hat, 10.95

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • BALTIMORE • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • INDIANAPOLIS
ATLANTA • WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE



RADIANCE

*Gleaming cut crystal enriched with
smooth white beads... fabulously important*

*for brilliant days and shimmering nights
from spring through fall.*

Also in Radiant Blue.

Marvella
REG. U. S. PAT. OFF.

NECKLACE, \$15. MATCHING BRACELET, \$12.50. CLUSTER EARRINGS, \$5. ALL PRICES PLUS 20% FED. TAX.

AT ALL FINE STORES  383 FIFTH AVENUE, N. Y. C.



COSTUMES BY VARDEN PETITE HAT BY MR. JOHN

Springtime tradition! Navy blue dressmaker cloth by

H O C K A N U M[®]
J. P. STEVENS & CO., INC. *Woolens*

EMPIRE STATE BUILDING, N. Y. 1



STRAW HAT COLOURS in **HANSEN** gloves...
a whole golden range, gleaned from your favorite straws. Pale panama to the
sun-bronzed...a most versatile colour family, prophetic choice for new costume
colours. Golden gloves...in varied lengths and superb Hansen fabrics...are
straws-in-the-wind for spring fashion. Hansen Gloves • Milwaukee 1, Wis.

Out of the heavens—to you!



PERFUME
2000 1000 685 385

TOILET WATER
675 350 185

Prices plus tax

Meteor
DE
COTY

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FORSTMAN WOOL COMPANY
PARIS, FRANCE



FROM OUR SPRING COLLECTION BY *MORTON BREGMAN*

*Embodiment of spring: navy or black bengaline,
short-jacketed, flirtatiously skirted, with a piquant
blouse of striped shantung taffeta. 10 to 16, 98.95.*

*The
Specialty
Shop*

IN **GIMBELS** PHILADELPHIA





Crisp, light-weight Worumbo tweed
in a graceful, short-stop suit by
Ben Gershel. At all Saks Fifth
Avenue stores; Neiman-Marcus, Dallas.
For other stores write:

Worumbo Manufacturing Co.
1407 Broadway, N. Y. 18, N. Y.

Wonderful
Worumbo
Woollens

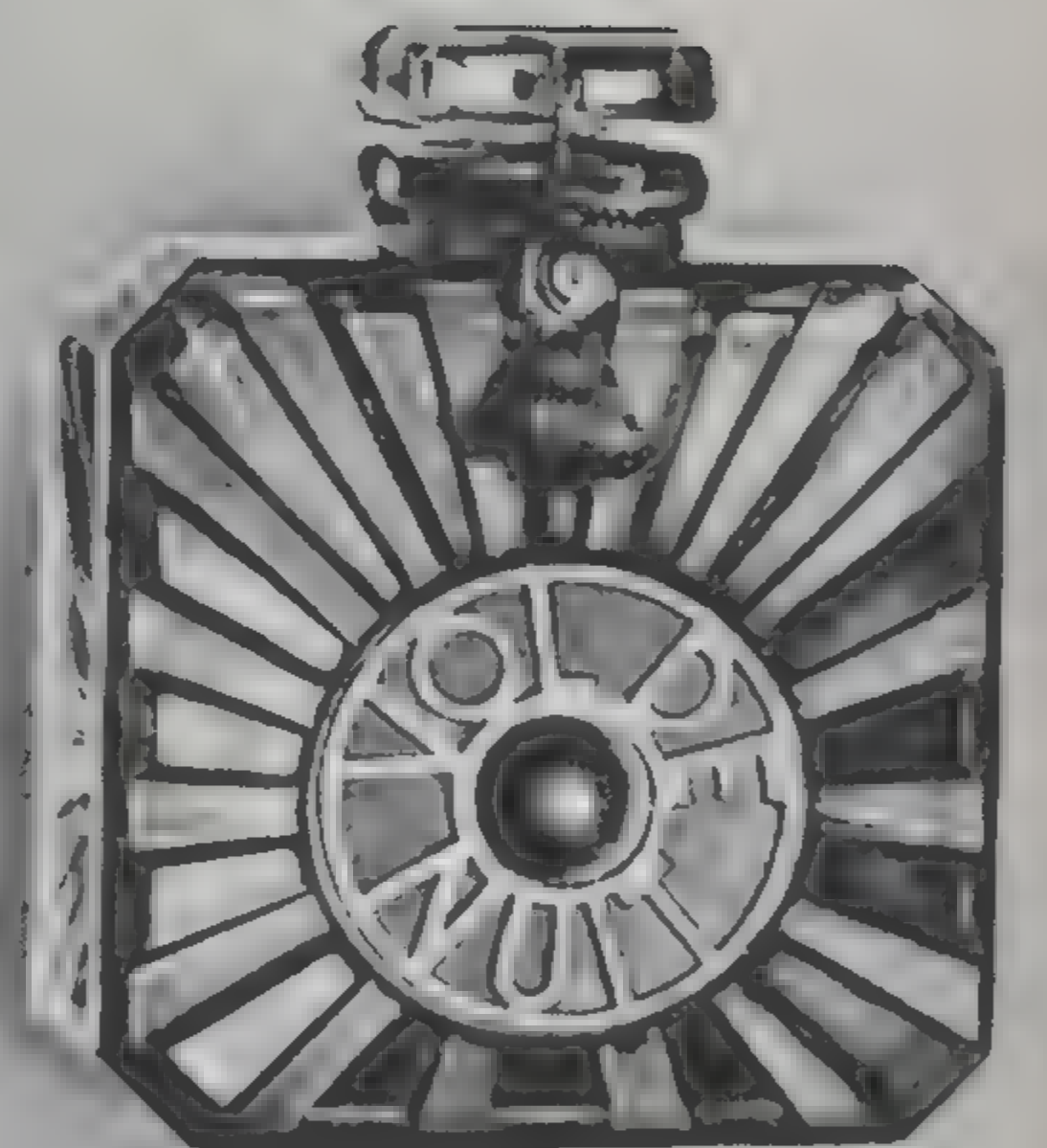


Monet
Master Jeweler
AT BETTER STORES

Poodle cut, puff cut or horsetail... whatever your hairdo, earrings are more fashion-important than ever
Point up a pretty face with these magnificent earrings in the Golden Manner of Monet

ALL PRICES \$105.00

© 1928



No other gift
will give her greater pleasure
than perfume by

Guerlain

maison fondée en 1828

L'Heure Bleue, Mitsouko \$9, \$15, \$27, \$40 • Shalimar \$14, \$25, \$45, \$67.50 • Vol de Nuit \$15, \$30 • Fleur de Feu \$14, \$25, \$45
All prices plus tax

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

ADRIAN'S ONE-SIDE SLEEVE, ONE-SIDE CAPE IN DOVE GREY OVER GLIMMERING GOLD, GREY AND WHITE-STRIPED SILK ORGANZA.





.... Are they Cultured?

they're *Le Cultra xx*

A NEW BRAND BY

Richelieu

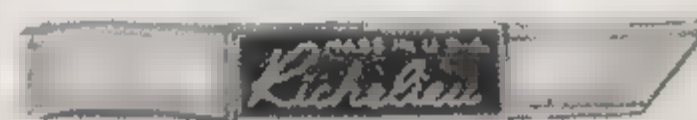
Exquisite
Presentation
Jewel Case, \$2.
Not subject
to luxury tax.

Large cultured pearls are now very popular ...
and practically unobtainable.

Their exorbitant cost has established an enormous demand
for a pearl with all the characteristics of fine cultured pearls.
The Richelieu Le Cultra xx brand, recently created

Defy Detection

One Strand Necklace, \$5 ... Two Strand Choker, \$10 ...
Two Strand Bracelet, \$5 ... Earrings, \$3 up ...
Ring, \$5. Plus tax. At all better stores.



The Richelieu label is your guarantee.

For name of store nearest you write: JOS. H. MEYER BROS., 389 FIFTH AVENUE, NEW YORK 16, N. Y.



MONTREAL

TORONTO

OTTAWA

.....where quality is

a century-old tradition...

where tomorrow's fashions

are sold

today . . .



"Three-a-side"

by HARDY AMIES

Outstanding success
at the London collections,
a suit of black and white
plaid worsted, the jacket
smoothed with oval tiers, the
skirt knife-pleated all around.
The cravat, wax-white silk Shantung.
The belt, black patent leather.
The hat, a diminished bonnet,
worn all to one side.

JOHN DEAKIN

a smart woman ^{his} puts ~~her~~ money

in a **jana** bag



Here, a front flap
conceals two secret compartments.
Leather lined, about \$18.50

Imperial

BY CHRYSLER



You've seen it happen in your own circle. It is true among the really discriminating everywhere. The Imperial by Chrysler has become the ultimate expression of taste and judgment. In every swift poised act on the road—in every manner and look—in every detail of decor... this lovely car will reveal to you why it is more and more the choice of people who can afford any motor car in the world.



*The Finest Car
America Has Yet Produced!*

WHITE SIDEWALLS WHEN AVAILABLE

You've got it coming to you

When you buy a dress - a suit - any garment with a zipper, you're paying enough to get the Talon zipper. Take a look and make sure you're getting it - getting all the quality you're spending your good money for!





the color is

Phosphorus



PACIFIC MILLS . . . WEAVERS OF FINE WOOLENS, WORSTEDS, COTTONS AND RAYONS

the fabric is TASIA — richly textured all-wool worsted

An unexpected yellow, an un-pastel yellow . . . Phosphorus, mistily glowing color from Pacific Mills' exciting new Seascape Tones! It's a fine, fresh look for spring, in Pacific's Tasia,* random-ribbed ottoman of 100% worsted

. . . here, in a slenderly curved, go-everywhere suit designed by FASHIONBILT. Also in Fathom Navy, Pink Alga,

Shoal Aqua, Pebble Beige, Signal Red, Cockle Tan, Narragansett Blue. Sizes 10 to 18, at fine stores.

For the name of your nearest store, write to Dept. VA-3, Pacific Mills, 261 Fifth Avenue, New York.

*Reg. U. S. Pat. Off.

it's a *PACIFIC* CRAFT FABRIC

WELCOME SPRING IN RAYON

Duchess Royal curves the hip ever so gently,
gives the skirt a fan-flare of pleats, stitched
in for travel insurance. In Robbins'
wrinkle-resistant suiting of Avisco rayon and
acetate. Carson, Pirie, Scott & Co., Chicago;
Frank R. Jelleff, Inc., Washington, D. C.;
A. Harris & Co., Dallas.

Avisco®

"AVISCO" is the trademark for products
of American Viscose Corporation,
350 Fifth Avenue, New York 1, N. Y.



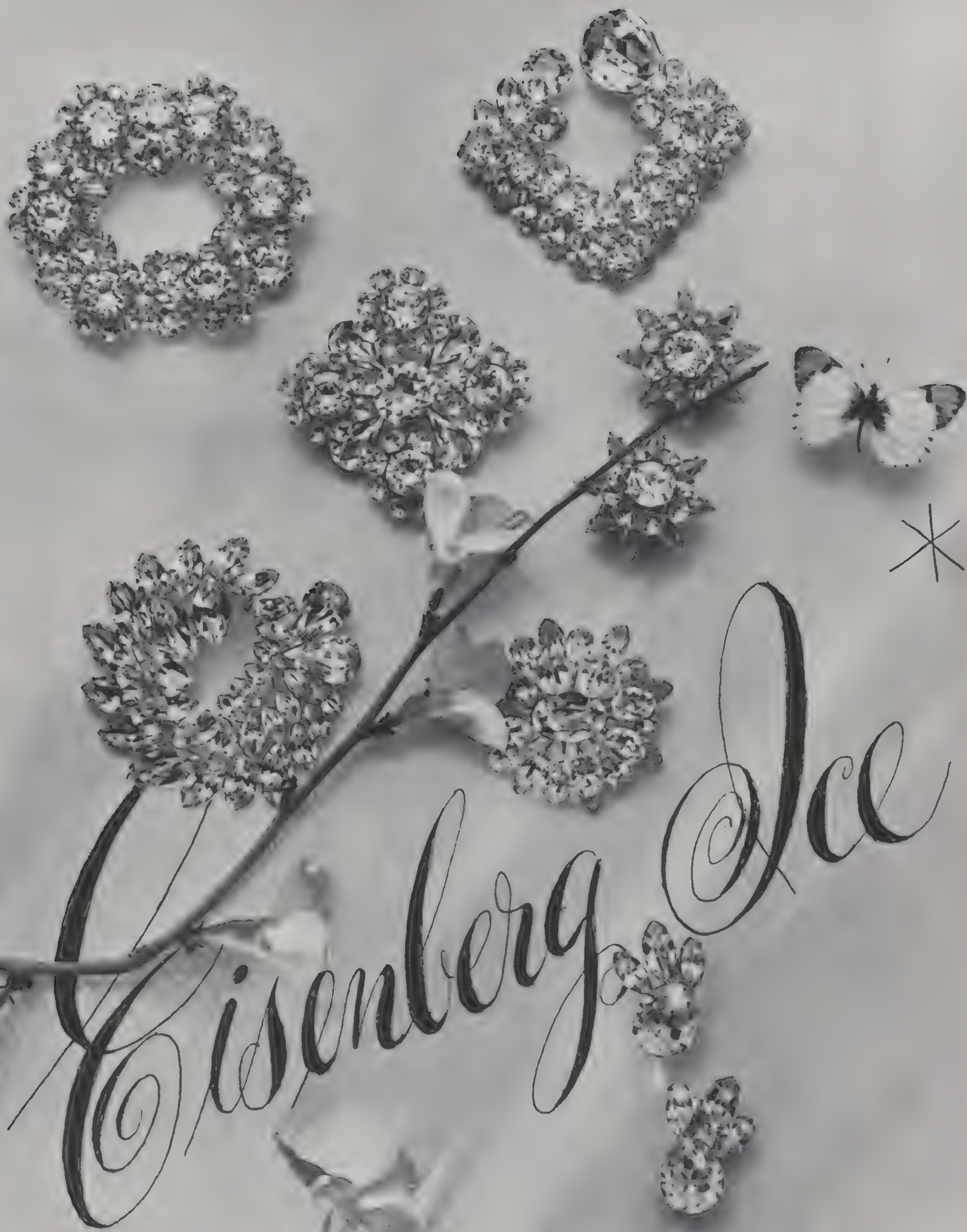


*New touch
for 1952!*

*for the first time
John Frederics
turns his hand
to gloves!*



At all the finer stores... 4.00 to 7.50



The lavish look that's made to be *worn*... not banished to the dark safety of vaults. That's Eisenberg Ice—an idea as welcome today as when the first precious piece was created. Richly designed, brilliant with icy fire, crafted and hand-set like precious gems...it fulfills your love of luxury but is never a burden or care. Have it in bright abundance. Wear it. *Enjoy* it.

New spring motifs in crystal or jewel tones: Pins \$11.50 to \$22.00; earrings \$7.50 and \$14.00. Plus tax.

EISENBERG JEWELRY, INC., 22 West Madison, Chicago • 151 West 46, New York



*New thought for Spring,
lightweight "Transveldt"®
Cape-Hope Sealskin in
"neutral" brown. A fashion
fur that's value news!
To toss over suits—
Cape about \$500[†]
Little Boxer about \$650[†]*

*perfectly
proportioned for you,
if you're 'AA'
Average American Size 5'5" or under...*

NEW YORK CITY — LORD & TAYLOR
WASHINGTON, D.C. — JULIUS GARFINCKEL & CO.
LOS ANGELES, CAL. — J. W. ROBINSON CO.

Baltimore, Md.—HUTZLER BROTHERS CO.
Boston, Mass.—CHANDLER'S
Buffalo, N.Y.—BERGER'S
Cleveland, O.—THE ENGEL & FETZER CO.
Columbus, O.—THE F. & R. LAZARUS CO.
Davenport, Iowa—GORDON'S FURS
Denver, Colo.—HOPPER FURS, INC.
Detroit, Mich.—E. C. DITTRICH & CO.
Evansville, Ind.—DE JONG'S
Hartford, Conn.—FREED'S
Indianapolis, Ind.—L. S. AYRES & CO.
Louisville, Ky.—BYCK'S
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Minneapolis, Minn.—THE DAYTON CO.
Oak Park, Ill.—BRAMSON
Philadelphia, Pa.—JOHN WANAMAKER
Richmond, Va.—HENRY R. HAASE
Roanoke, Va.—SAMUEL SPIGEL
Rochester, N.Y.—HARRY LEVIN CO.
San Francisco, Cal.—SCHNEIDER BROS.
Syracuse, N.Y.—ADDIS CO.
Tulsa, Okla.—SEIDENBACH'S
White Plains, N.Y.—PROJANSKYS
Worcester, Mass.—RICHARD HEALY CO.

[†]plus tax

•Reg. Fouke Fur Co.

little girls should be seen in

Celeste
frocks



Enchanting Swiss organdy "floats"—from Celeste's Heirloom group. Left: Fern-etched mint organdy with French val lace trim. 1 to 3 \$14.95, 3 to 6x \$16.95, 7 to 12 \$19.95. Center: Navy organdy banded with Swiss embroidery and French val lace. 3 to 6x \$14.95, 7 to 12 \$16.95. Right: Grey organdy with embroidered flower detail outlined in pink. 3 to 6x \$16.95, 7 to 12 \$19.95. At better stores or write Celeste, Dept. V-2, 1350 Broadway, N. Y. C.



INVESTMENT
IN
FASHION
BY

KISLAV

Kislav designs the short glove
to dramatize the short sleeve.
Hand-crafted from the finest
French doeskin to give you
lasting pride of possession . . .
guaranteed washable.

FOR THE WOMAN MEN REMEMBER...

Fred Greenberg



Hats—John-Frederics

Fred Greenberg's utterly simple, utterly beautiful dress in luminous pure silk shantung, punctuated with shiny shoe buttons. Pastels and street shades . . . Sizes 12 to 20—38 to 42. About \$70.

At better stores. Write for Spring Style Book. Fred Greenberg, 550 Seventh Ave., N. Y. 18 . . . in Montreal, Frenchshire, Ltd.

SAKS FIFTH AVENUE all stores

• D. H. HOLMES New Orleans

• WM. H. BLOCK Indianapolis

• HALLE BROS. Cleveland

flatterin'hi

The Shape that Makes the Fashion! A new luxury look by Flexees... fashioned *higher* to shape a smaller waist and *flatter* your figure! Wisp-light, boneless, nylon power net *girdle*: \$12.95. Flexees *deep-plunge bra*... of French-patterned nylon lace: \$3.95. Both in *white*, also *Spring navy*.



flexees®

SAKS FIFTH AVENUE • NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • SAN FRANCISCO • PITTSBURGH • MIAMI BEACH

A few of the stores where Lebow Clothes are sold. For other dealers, write Lebow Bros., Inc., Baltimore 2, Maryland.

New York
LORD & TAYLOR
Atlanta
RICH'S STORE FOR MEN
Baltimore
HUTZLER BROS.
Charlotte
BELK BROS., CO.
Cleveland
THE HALL BROS. CO.
Columbus
THE UNION CO.
Denver
DANIELS & FISHER
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The eye is quick to appreciate the hand appeal of MT. FLEECE. It's AMBI-TEXTUROUS . . .

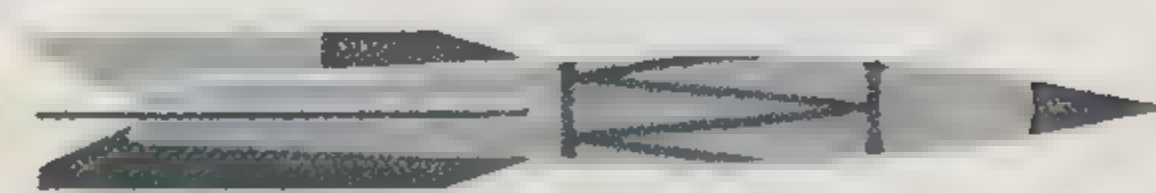
a revelation to men who think the "flannel season" ever ends. Note the natural-look

Oliver model with flap pockets, the MINI-stripe on the new Sand shade. Also solid tones.

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*Hydra-Matic Super Drive, GM Hydraulic Steering optional at extra cost. Equipment, accessories and trim subject to change without notice.

Above, Oldsmobile Ninety-Eight 4-Door Sedan. A General Motors Product.

Your Oldsmobile dealer is truly proud to invite you to visit his showroom. For this year he has a car to present that far surpasses any Oldsmobile ever built . . . in beauty, in luxury, in all-over elegance. It's a new *Ninety-Eight*. A "Rocket" *Ninety-Eight*. A *Classic Ninety-Eight*. Outside and in, it's the absolute last word in smartness and good taste. From the long sweep of its extended rear deck to the new glamor of its customized interiors . . . it's new, it's exciting, it's *Classic*. But wait until you drive it—that's the top thrill! New 160 horsepower "Rocket" Engine! Oldsmobile's new Hydra-Matic Super Drive*! New GM Hydraulic Steering*! Truly, it's Oldsmobile's car of cars—the car for *you* to own!

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FOR THE HAPPY-GO-LUCKIEST FEET IN TOWN



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BY FOOT SAVER

Remember the hoppity-skippity feeling your little-girl shoes gave you? That's just how you'll feel in Skuffies! So light—you'll

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Only Foot Savers are made over the famous Shortback® Last which prevents looseness or gapping at the heel without pinching at the toe.

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GLOVES • STOCKINGS • UNDERTHINGS.



From left to right: \$3.00 • \$3.50 • \$3.50 • \$3.00

HAT: MR. JOHN SUIT: ADELE SIMPSON

Come see, come sigh
over Van Raalte's little *double-woven, handsewn cotton gloves*

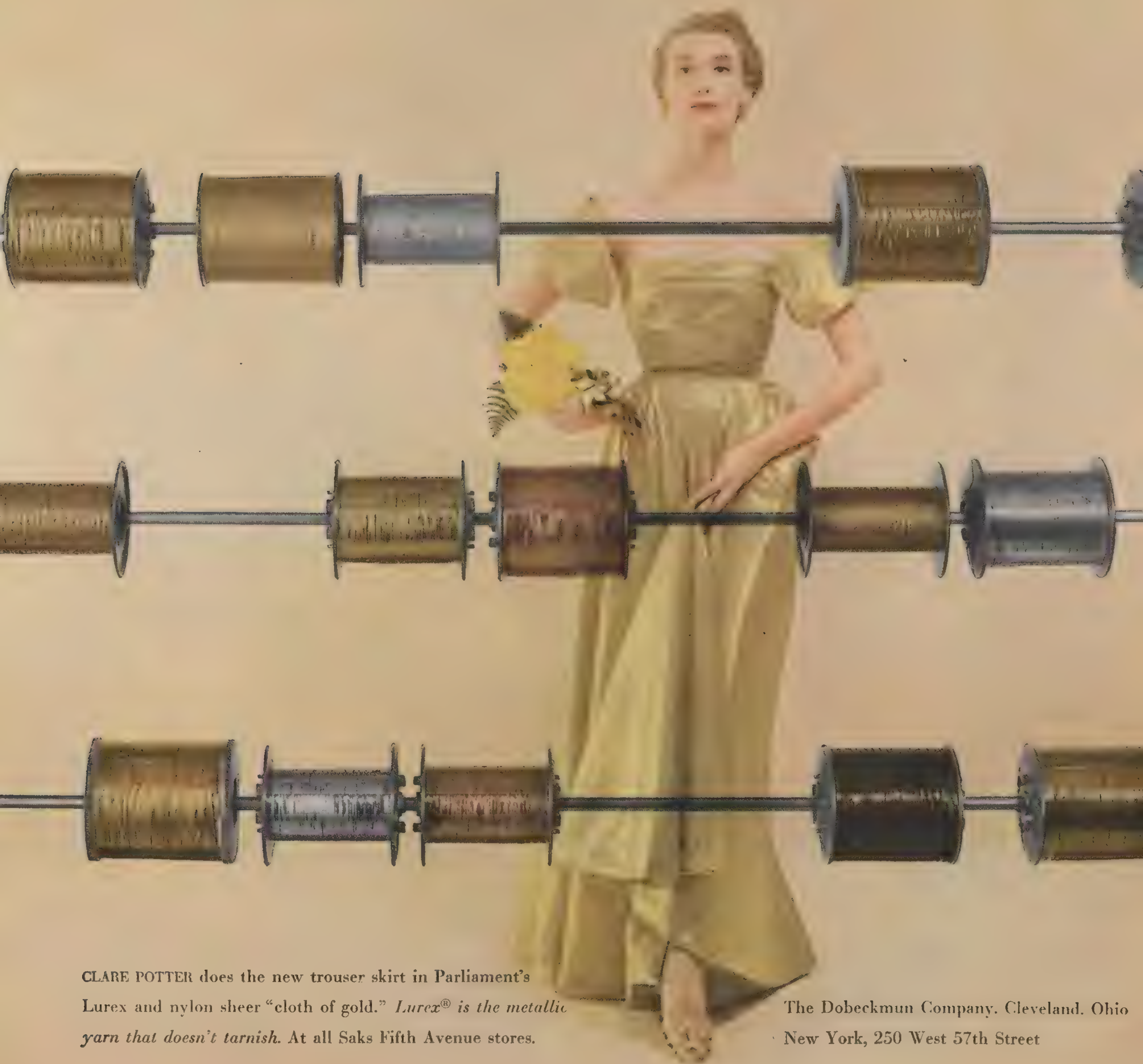
Charming, aren't they? The handsewn couturier touches have come right out of Paris—dainty, detailed, darling. The clear, clear colors go beautifully with the newest shades of spring. And the fabric—oo, la la! Double-woven, finest fully-shrunk Egyptian cotton, to keep your gloves crisp and color-fresh through countless wearings and washings. At better stores everywhere.



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Now! with a

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It's so simple to look *inches* younger! All you need is the right girdle—a Rite-Form girdle. Rite-Form's 1600, a high-waisted nylon Titanized elastic girdle so delightfully light you hardly feel you're wearing it. Its amazing control lies not in weight or bulk, but in its ingenious construction—hugging the hips, smoothing the thighs, slimming the waist, flattening the tummy. You'd never have believed you could look so young again! Sizes 27 to 36, in pink or white.

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dresses
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All styles washable

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made, of course, with

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the miracle yarn
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Duet for dancing! Suave Princess dress of polished cotton taffeta,
frosted with starched white lace and chic little white pique Spencer.

Gray, mushroom or navy; sizes 7 to 15; under \$23

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COMING IN THE NEXT ISSUE OF VOGUE



KEY DRESSES FOR A CITY-SPRING

Dateline—April and *after*
also SUITS

and HATS

...same time, same place!



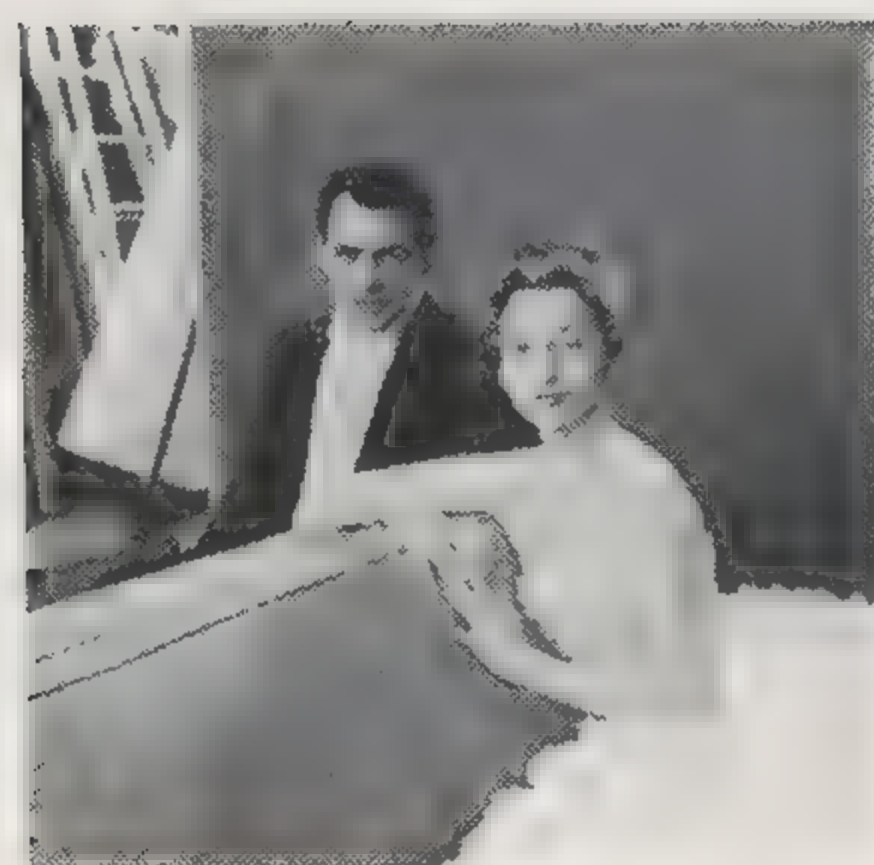
BRIDES' HANDBOOK

- They Married This Way
- Trousseau-Lingerie, Young and Inexpensive
- SILVER Checklist: Storage—Polishing—
Buying Tips—Marking—and Minimum "Musts"



BEAUTY NEWS

- Story of what colour can do
for hair that needs colour
- Cut of your Coiffure • Summer Fragrance
- New Creams make News



AND THESE FEATURES:

- Agnes Moorehead and Paul Gregory, a star and
the producer of the masterly "Don Juan in Hell."
- "The Art of Respecting Boundaries" by Elizabeth Bowen,
a contemporary great in English Letters.
4th in Vogue's "Art of Living" Series.
- Sketches by de Menocal of Mrs. Bowen,
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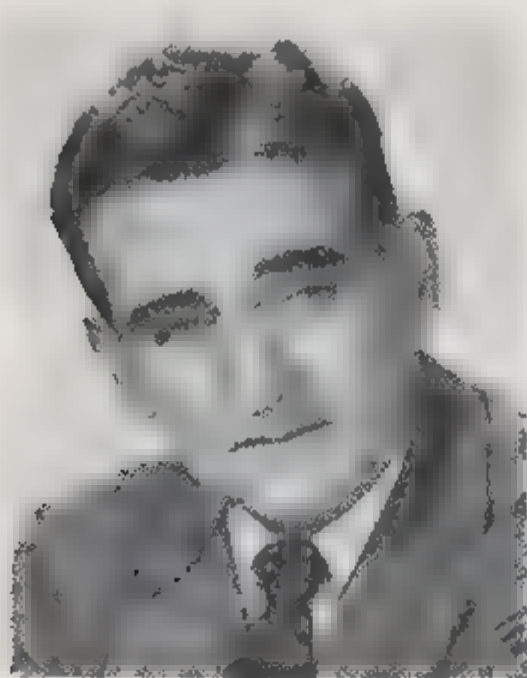
Your fashion checklist for a City-Spring—*this* issue of Vogue

ON YOUR NEWSSTAND—APRIL 1

BEAUTY HINTS

by John Robert Powers

*Famous beauty authority shows you
how you can forget the years,
by "normalizing" away their cruelty to your skin!*



"Did you ever stop to think why your skin is *dry* or *oily*? Or a combination of the two? The reasons are obvious: the 'normal' condition of your skin is constantly being upset by dirt, germs, extremes of temperature, improper diet, steam heat—even by your state of mind or by fatigue. Gradually your complexion is deprived of its smooth, dewy youthfulness. Certain areas of your face become acid (oily) or alkaline (dry), and unless you take care, permanent lines and a coarsened texture result.

"I have seen women who were in despair about the condition of their skin become radiant, self-possessed, pretty! Some of them are now my busiest, most successful models. Does that surprise you? Beautiful models aren't born beautiful . . . any more than the rest of the women in the world!

"But beautiful models bring to the surface every bit of the glowing loveliness that lies latent in their skins. Pretty Michael Sweeny, whose picture you see on this page, can tell you they do this through the use of a type of cosmetic made especially for that purpose—*Fluid Cosmetics*. Their flawless complexions are continually being cared for with miraculous Fluid Gold, the overnight greaseless treatment that actually 'normalizes' both the dryness and the oiliness in your skin."

It is absolutely unique

Fluid Gold is not a greasy cream, not a sticky emulsion or gooey lotion, but a *fluid beauty lift* that works to free your face and throat of embarrassing wrinkles, age lines and tired sag . . . to bring the skin itself back to normal.

No tiresome massaging

Before retiring, stroke a few drops of Fluid Gold on your throat; then, up on your face, and gently circle around your eyes. Fluid Gold is absorbed instantly, and begins its beautifying work *without any strenuous massage* to pull your skin out of shape. This divine beauty Fluid does all the work. *You just relax, sleep and grow lovelier.*

*Reg. Trade Mark

An invisible daytime treatment



A drop or two smoothed on before you apply your make-up foundation will continue the beautifying, normalizing work *all day*. Notice how the puffiness around your eyes vanishes. See how firm your jaw line becomes. You seem to *feel* that heartbreaking "slack" tighten up as Fluid Gold tends to lift and tone those droopy face and throat muscles, and smooth away those lines you deplore. A 3 months' supply of Fluid Gold* costs only \$5.00 plus tax at all good department stores.



Like a free copy of "The Beauty Secrets of the Powers Girls"? This charmingly illustrated booklet explains John Robert Powers' "Seven Golden Rules of Glamour"—his famous models' beauty guide for *you* to follow! For your *free* copy, just write to:



John Robert Powers
FLUID GOLD

John Robert Powers Products Co., Inc.
681 Fifth Avenue, New York 22, N. Y

A long hair-do
at short notice!

with a

Joseph Fleischer
hairpiece

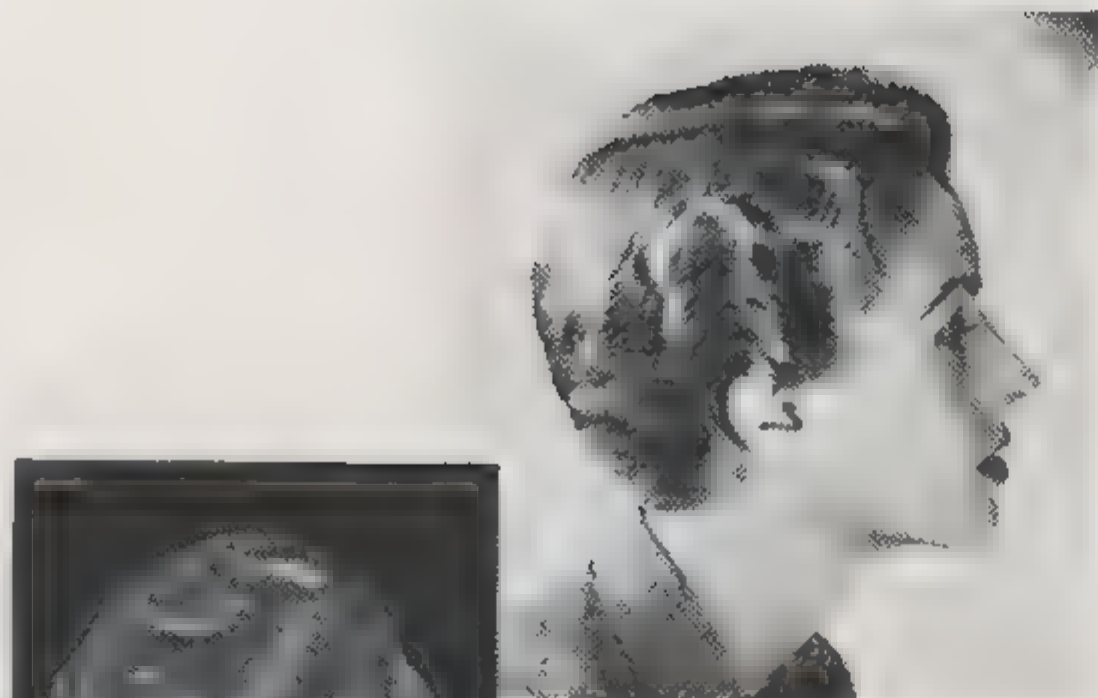
For a quick change from cropped, snipped ends . . . for a new kind of Spring tonic . . . have a Joseph Fleischer hairpiece created for you by our experts. Hand-blended, exquisitely styled, the superb European hair used is the closest thing to growing it yourself!

Learn more about Beauty! Visit our salon or WRITE NOW Dept. V-21 for illustrated brochure, "Your Hairpiece and You" or literature on "Transformations" and other "Problem" hairpieces.

*** Joseph Fleischer & Co.**

724 Fifth Ave., N. Y. 19, N. Y. PL. 7-3290

*None genuine without this name on the label



Hairpieces illustrated from \$25.00
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DUET IN ROSEBUDS

Gay, multi-colored raffia rosebuds dot the brim of this smart, natural, imported raffia cart-wheel . . . and dance around the ribs of the matching parasol bag. Hat measures 20" in diameter, has adjustable chin strap and comes in all headsizes. Bag is 10" in depth and is fully silk lined.

Petal-soft! Posy-light! Fashion right to go with everything . . . everywhere!

HAT and BAG DUET \$12.50*
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Hat only, \$5.00 Parasol bag only, \$7.50*
*Incl. tax

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Paper-doll crisp and so very full-skirted, she'll look like a little ballerina. Navy or brown dotted Swiss trimmed with Irish linen. Yoke and sleeves of sheer pin-tucked organdy. Toddler Sizes 2 and 3 \$7.95. Sizes 3, 4, 5, 6 & 6x \$8.95. Sizes 7 to 12 \$10.95.

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SHOP



Grey denim pants

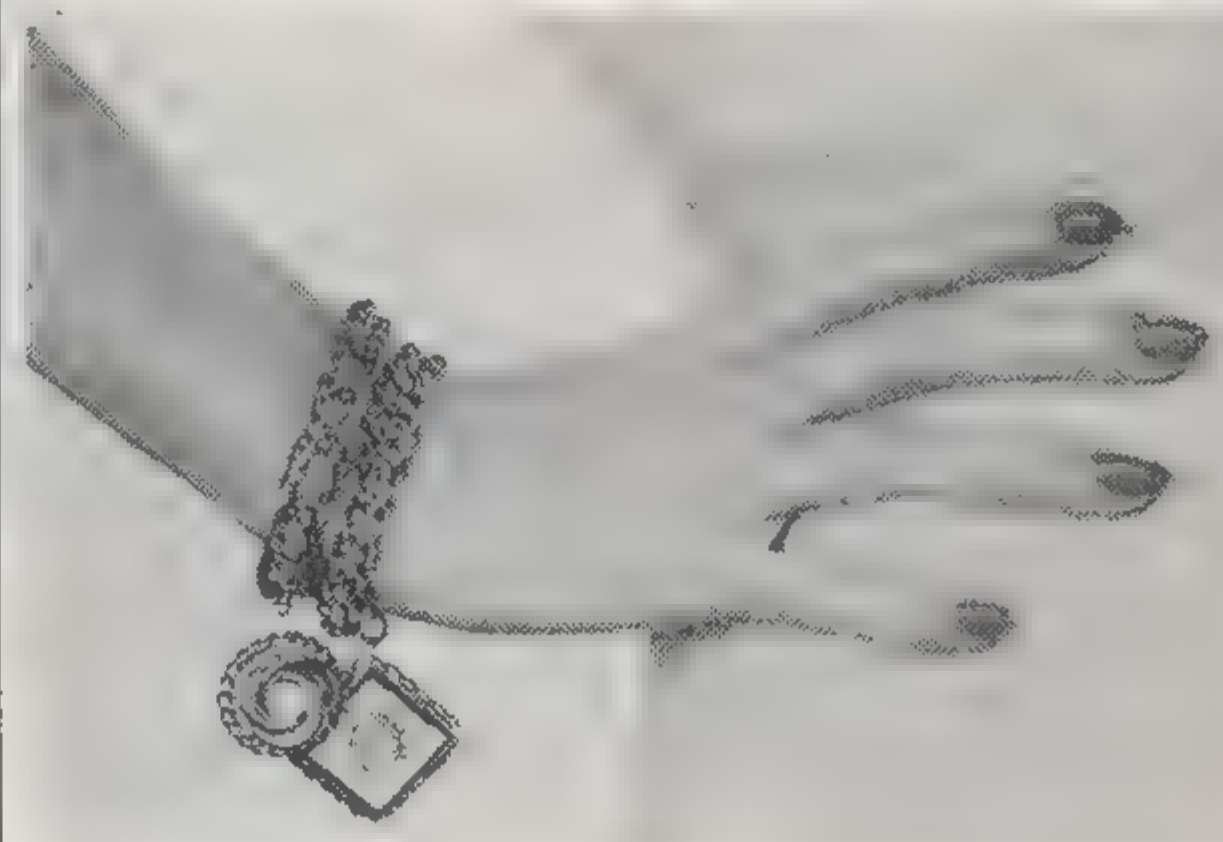
Left: For a lean woman, these wonderful at-home pants with a new cut: they're dark grey denim, look like a Spanish toreador's, Shop Hound thinks. They come up quite high at the waist-line, and are very moulded everywhere. The zipper is at the front. Also in navy blue or dark red. Order by the waist-measure—sizes 24 to 30. \$7.95, plus 20c postage. Corduroy Corner, 625 Lexington Ave., N. Y.

Right: From the collection of boutique items that Elizabeth Arden has had specially designed for her shops, this tennis dress of white linen, scalloped, and a good length. With its own shorts; sizes 10 to 18. Comes in white bird's-eye piqué. Either version, \$59.50. 691 Fifth Avenue, New York.

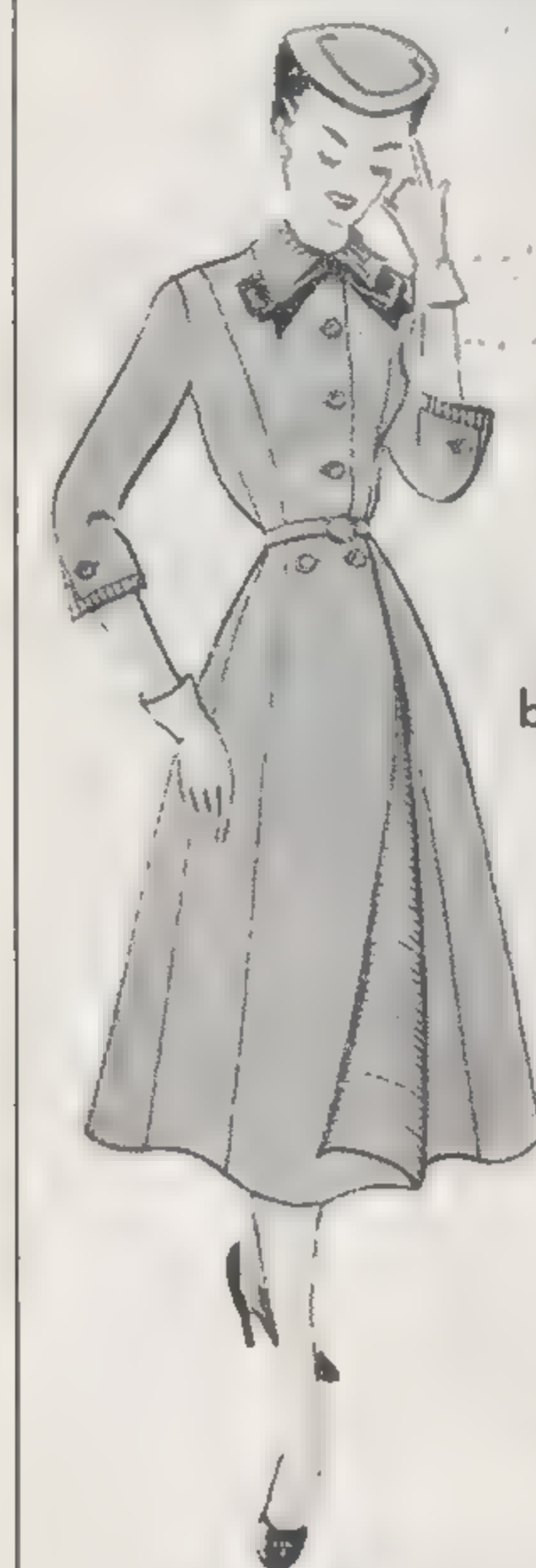


Tennis, anyone?

Below: Two new bangle bracelets, to be worn as a pair; the price very good. The square bangle carries a baroque fake pearl in its centre; the round bangle, a twisted gilt knot. By Maxann, gold-plated. \$2.40 each, including tax. At all Plymouth Shops. By mail, 352 Fourth Ave., N. Y.



New bangles



Because it's lovely . . . It should be yours!

Belted princess line coat dress in navy, black or charcoal silk shantung with striped taffeta collar, cuffs and front facing. Navy or black velvet bow at neck.

\$49.75

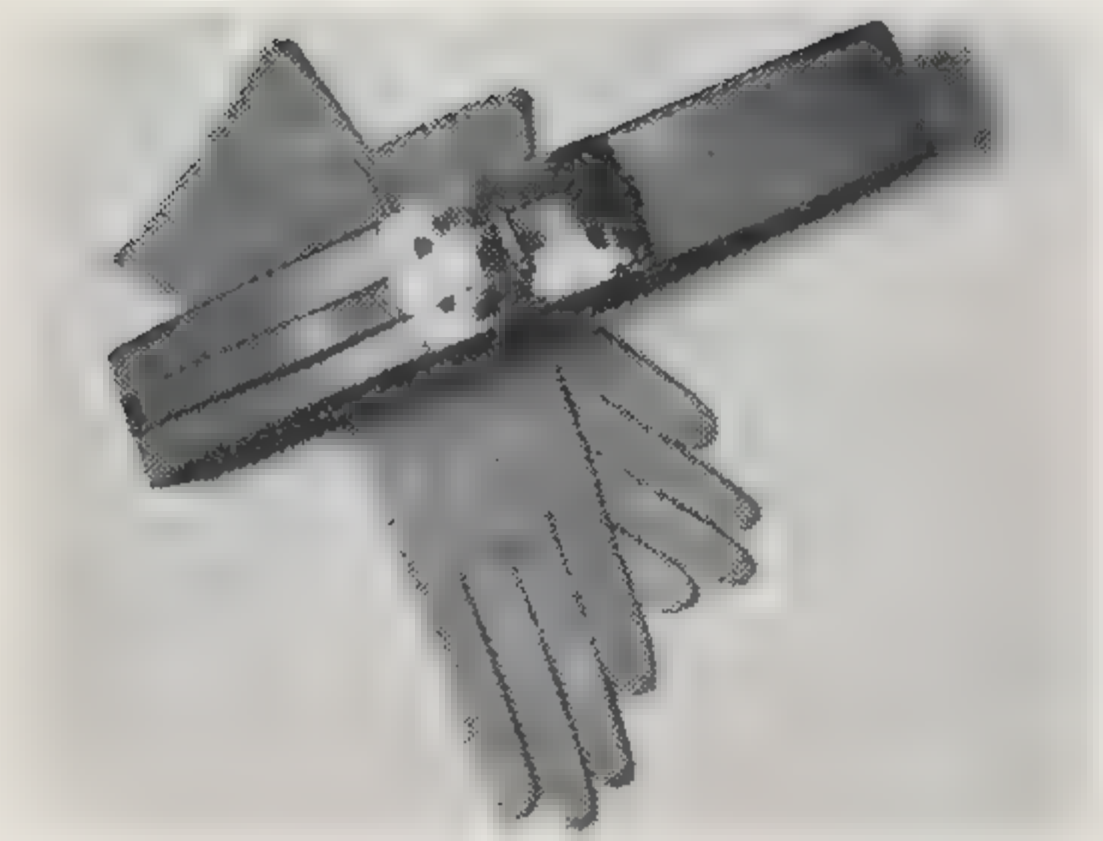
Sizes 10 through 20

Please add postage

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HOUND

... joins the ladies



Leather, we love

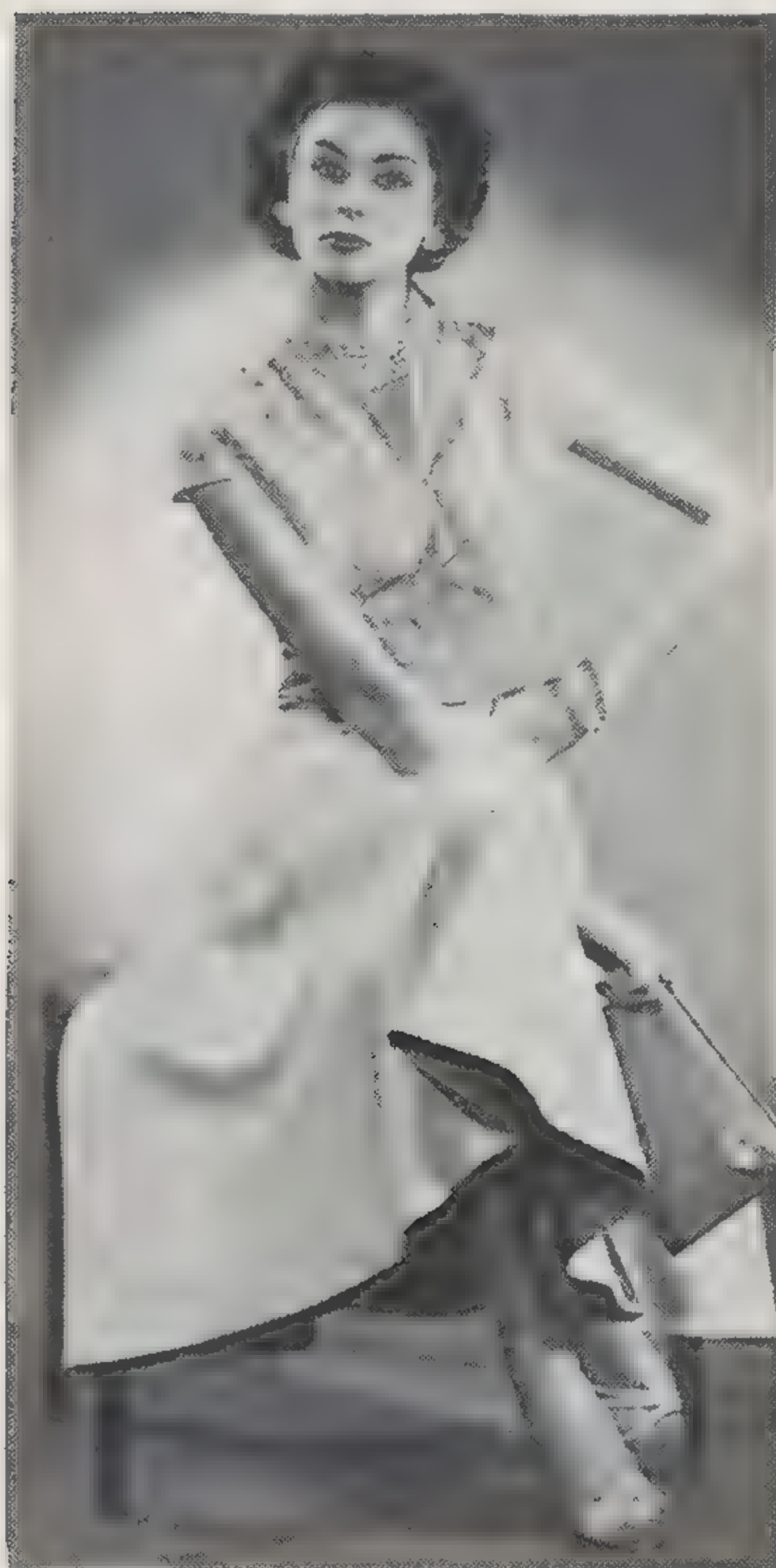
Shirting, denim: a team

Above: A belt that fastens like the bolt of a door; handsome in natural-coloured cowhide with a brass bolt. \$12.95. Gloves in pale gold glacé kidskin—we like especially their lack of bulk, achieved by very fine hand stitching. Also in red or white. \$8.50. Both from Barra, 519 Madison Ave., N. Y.

Right: Separates you might wear for working in the garden, or for an active game of golf. A shirt of blue, grey, navy-blue, or russet shirting, \$5.95. A skirt cut in a wide circle, with two pockets, in navy-blue, caramel, gold, or aqua denim, \$10.95. Sizes 10 to 16. The Wardrobe, Tarrytown, New York.



Left: For, say, a little dinner, separates that add up to a wonderful look. The bodice is a confection of fine cotton lace backed by a silk crêpe lining; the skirt is the new silk tweed, and lined with silk taffeta. Both, blondes. Sizes 10 to 18, \$135. At Elizabeth Arden, 691 Fifth Avenue, N. Y.



Pale and interesting

MEHLMANN



BONWIT TELLER

of Philadelphia

Fleurette

Removable Apron

Over Organdy Flare

whirling skirt, button-on bib.

Touch of froth with embroidery and lace.

Maize, pink, gooseberry green, blue or orchid. 3-6x, 8.95.

COTTON BROADCLOTH BLOUSE
WHITE ONLY. SIZES 10 thru 18 \$5.95

COTTON BROOMSTICK SKIRT . . .
Navy and white polka dots, small provincial prints in blue, yellow, black, green, red, grey or brown. Also solid colors, in red, green, brown, lime, or yellow. Please specify waist measurement.

BLOUSE

\$5.95

\$10.95
Add 3% Sales Tax
in California



SKIRT
\$10.95

Imported French
Espadrilles

White, red,
yellow, black,
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Order by regular
shoe size.

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BIBLE. Mother-of-Pearl cover; Lord's Prayer inside! \$12

BUNNY. Most adorable Easter bunny you ever saw! \$6.50

HAT BOX. Open it to show off your new bonnet! \$11.50



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Unusual Easter Charms
EVERYBODY RAVES ABOUT!

This Easter, join the Parade of Charms . . . win her heart with one of these endlessly fascinating heart-charmers from America's largest collection. Prices include Fed. tax. Mail orders filled.

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Per carat ONLY

Regent STAR RUBIES and SAPPHIRES
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FREE booklet and handy Ring-Size Chart

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Rare fragrances... beautifully packaged
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so adroitly employed by *Albert-Carter* who weave its bewitching
colors into New York's most elegant coiffures.

In New York—31 West 58th St.
In Brooklyn—at Lane Bryant, 380 Fulton St.

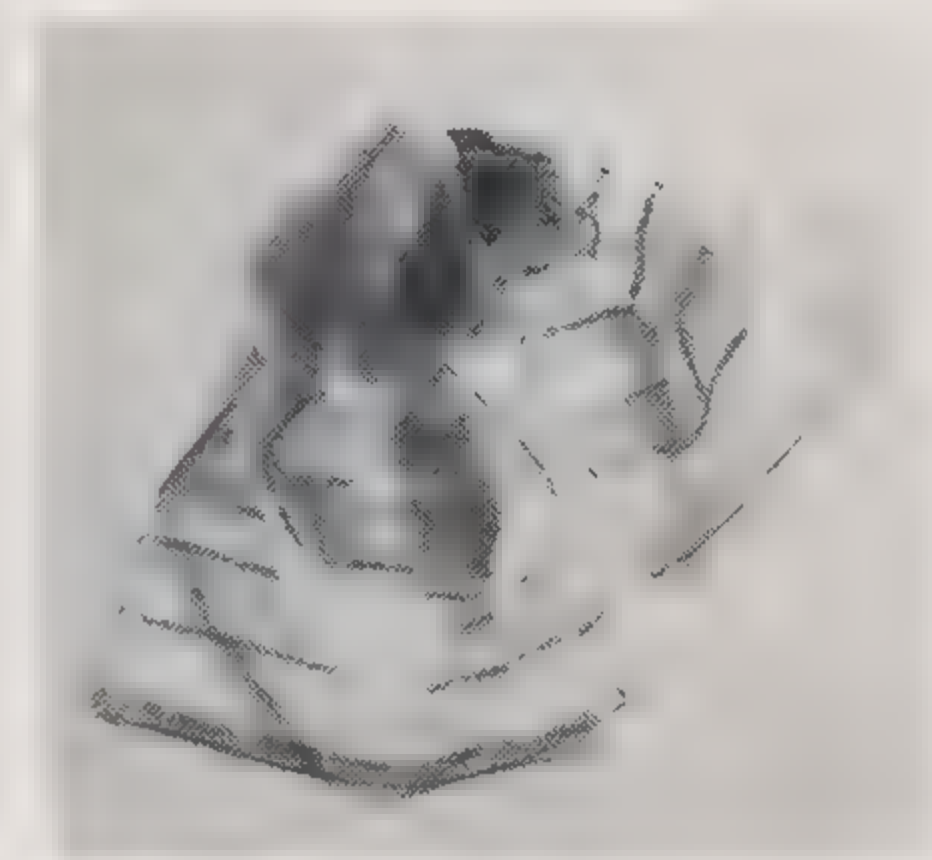



SHOP

NEW PLAN for a favourite skirt—cashmere sweaters appliquéd with the same fabric used for the skirt. (Send your own fabric, or choose from an assortment ranging from grey flannel to silk twill.) Note the new shape of the cardigan—fitted, and just waist length. Both cardigan and slipover come in all the usual cashmere colours and are very well made. Made to your measurements, \$75 the set from Casual Clothes, 744 Madison Ave., N.Y.



FROM INDIA, silk gauze scarfs that Shop Hound finds quite magical—as diaphanous as could be; crisp and starched to the touch. Pale pink, green, violet, and gilt stripes. \$8.95. Susan Noble, 56 Baker Ave., Dover, N. J.



MIEHLMANN

THE COUNTRY GENTLEMAN



Smartest blouse we've found so far! Fly front, jeweled buttons at throat and cuffs. White, yellow, pink, black, aqua, melon. **\$7.50** Broadcloth. Sizes 10-18. postpaid

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Point up
Simplicity

#110

LINYEN, a linen-like Rayon.....\$21.75

Yellow, Beaver, Navy, Blue Spruce, Natural, Raspberry, Charcoal, Mauve.

Also

Crepe weave Belgium LINEN\$39.75

Pink, Blue, Natural, Aqua, Charcoal.

SIZES: 12 to 20; 38 to 44; 16½ to 22½

Olga Frocks

Write for additional sketches
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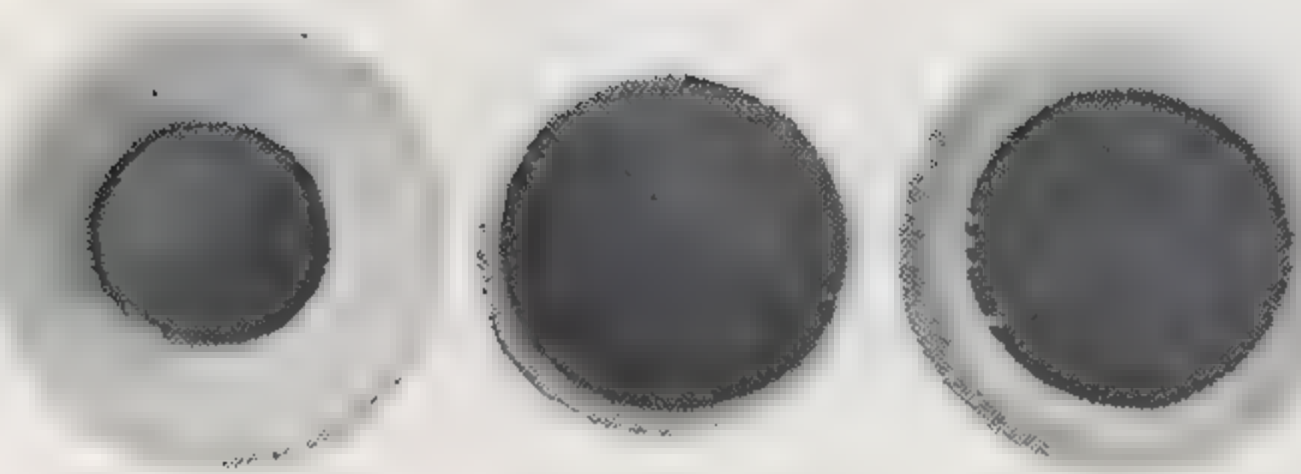
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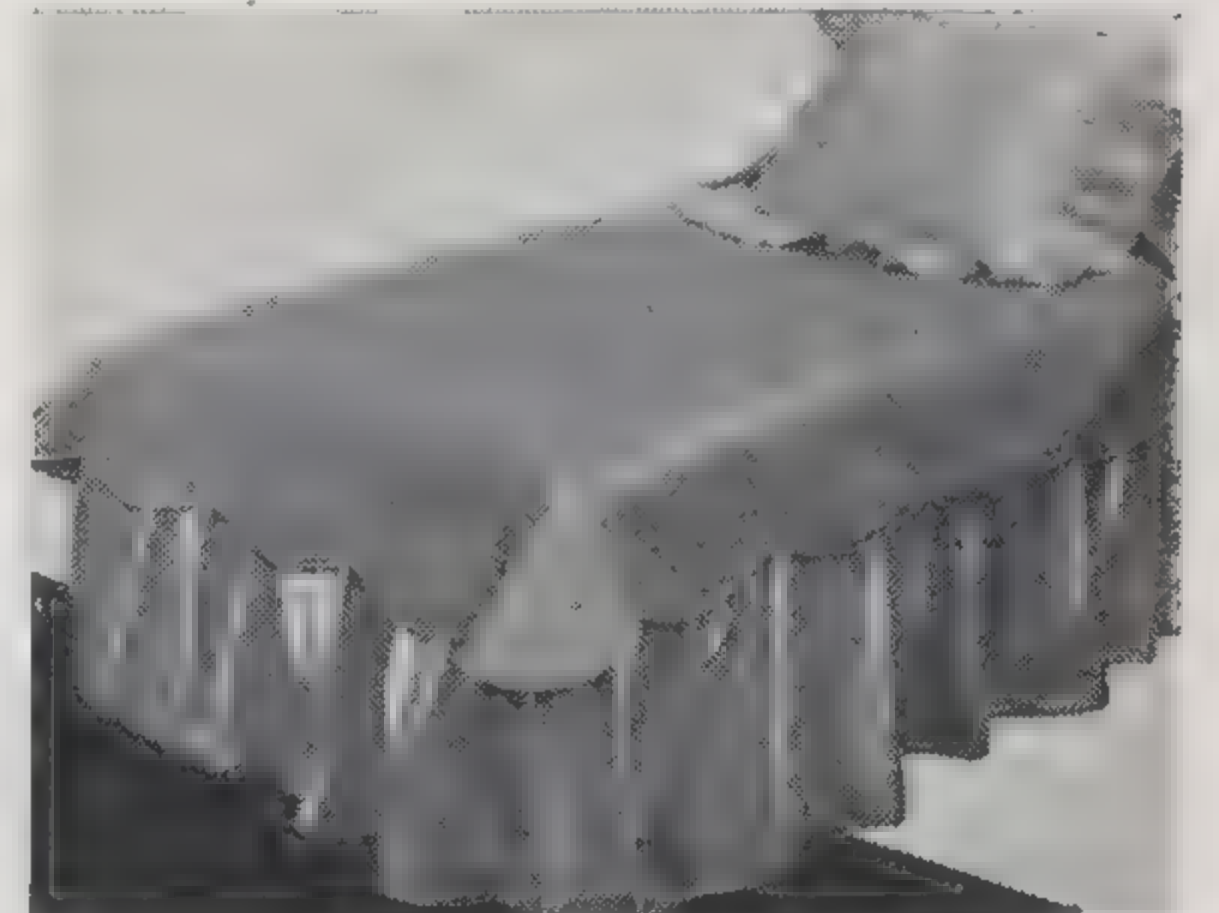
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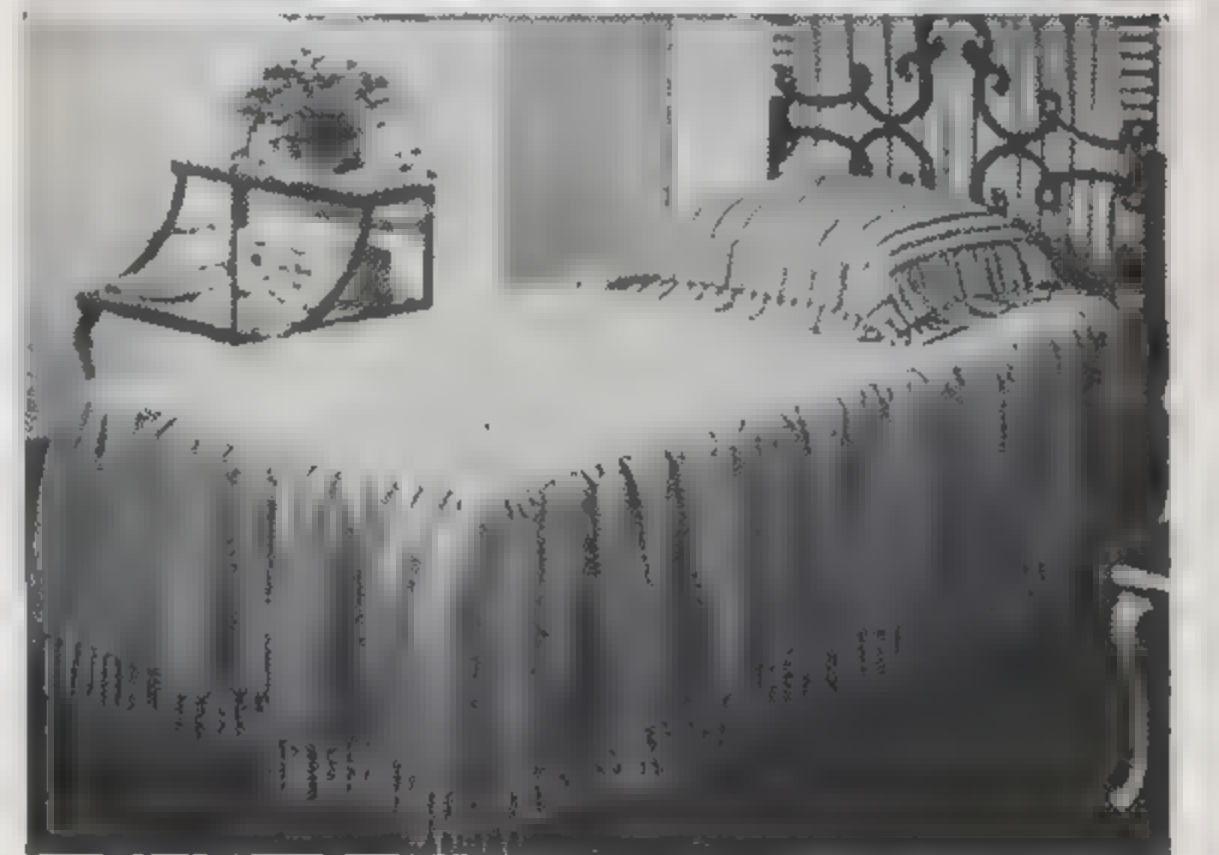
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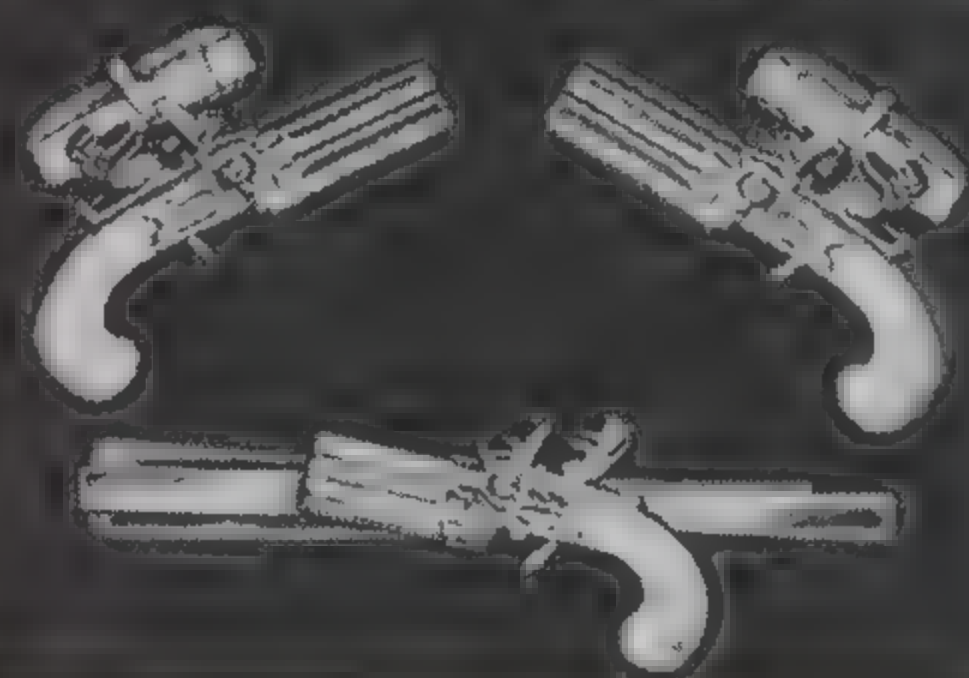
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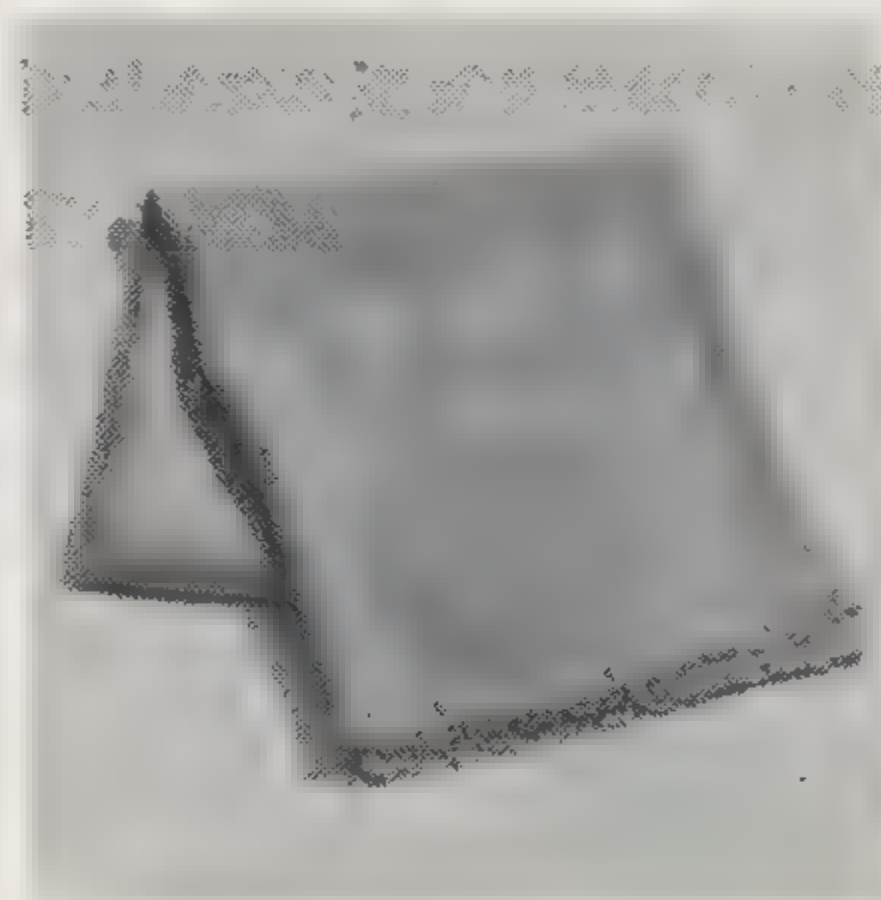
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2. Linen bath towel for a man. Fifteen square feet and very absorbent. Wonderful for a rub-down. In its natural linen colour, \$10 ppd. Lucy Morris, 5095 S.W. Barnes Road, Portland 1, Oregon.



3

3. A mock turtle almost a foot long, of polished mahogany. Not just a handsome piece, but a solid box; its back a lid. Good place for cigarettes, matches. Hand-carved in Haiti, \$6.50 ppd. Huss Bros., 1117 N. Dearborn, Chicago.

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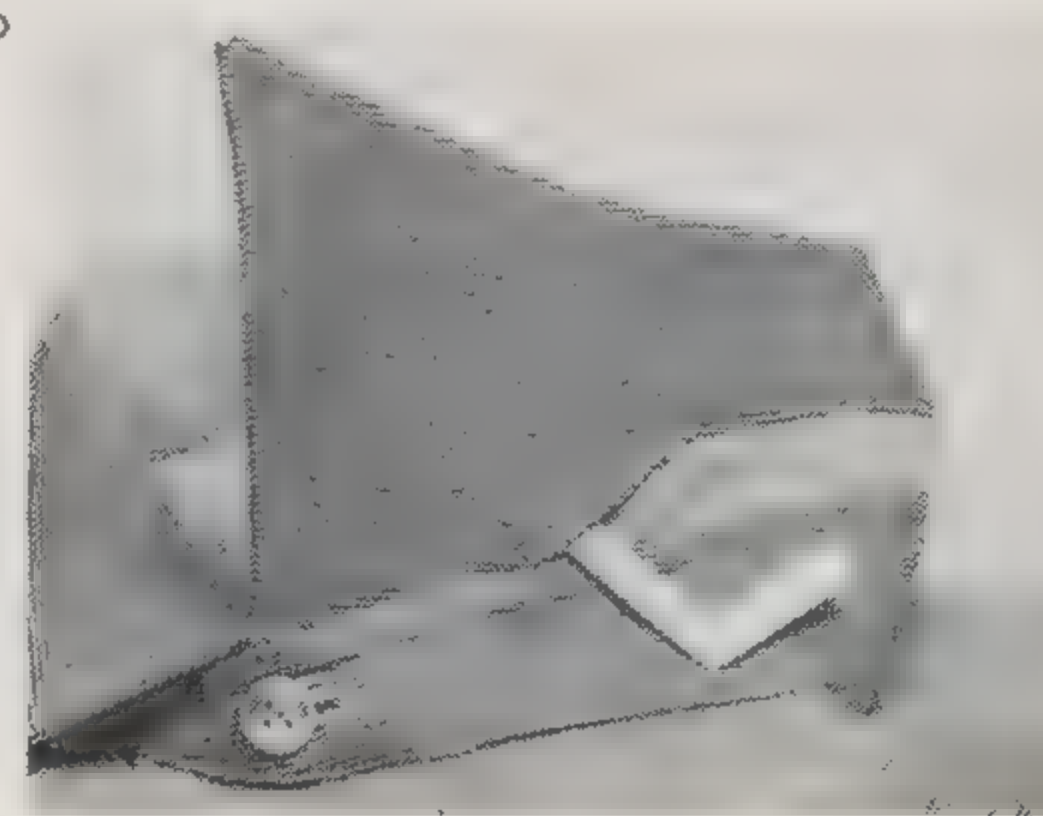
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5. These gloves, one of many Hermès of Paris specialties ensconced in a special Hermès booth at Lenthéric in New York. Natural-coloured goatskin in sizes 8 to 9 1/2, \$12. 673 Fifth Avenue, New York.



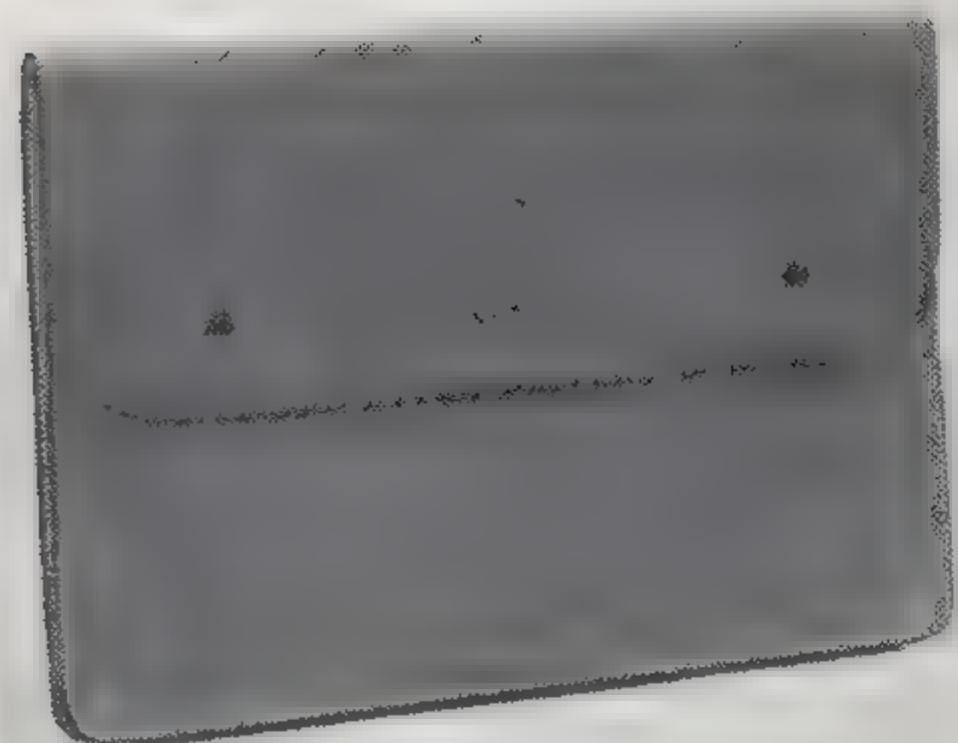
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6. Close-up—just two of the tricks brought off by a skilled shirtmaker in all his custom-order shirts. Trick one: an "elbow-stay," inserted to keep the collar from bending. Trick two: where the collar folds, the facing has been removed—result, a smoother line. The shirtmaker, John Northman, 11 East 57th Street, New York.



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7

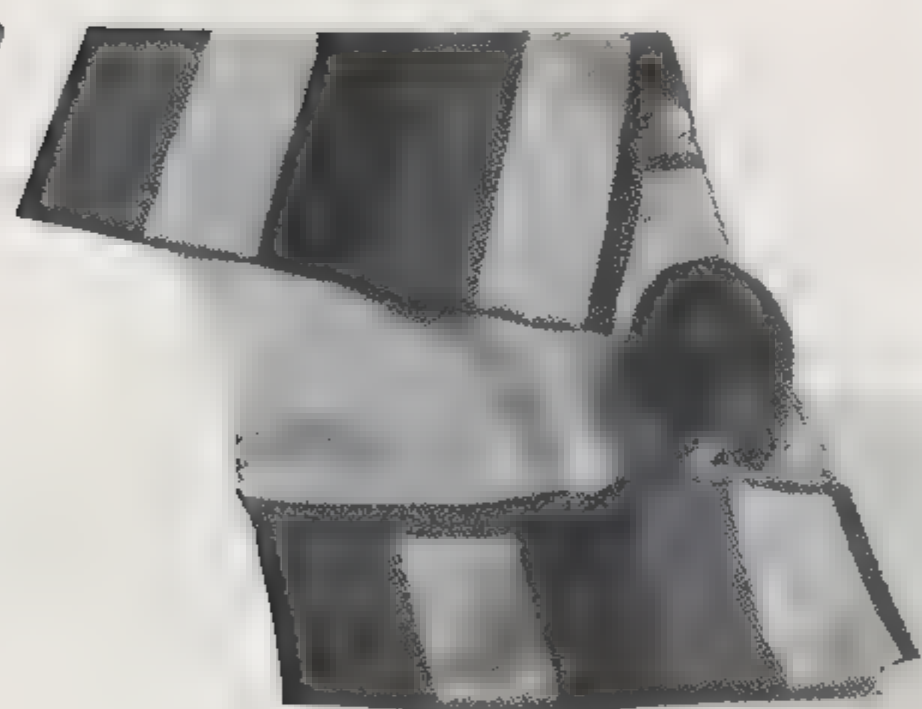
7. One of the simplest and handsomest of brief cases: top-grain bridle leather (steerhide), to be branded with a man's initials. About 10" by 15", \$15.95. Treasure Island, Room 714, 10 High Street, Boston, Mass.

8. Fisherman's accessory—a plastic bucket for carrying minnows. When it is filled with water and the top is inflated, it stands upright; empty, it can be collapsed. Transparent, so when you trail it in the water beside the boat the fish appear to be on their own. \$2.95, Frances-Morris, 1016 Carroll Street, Brooklyn, New York.

8

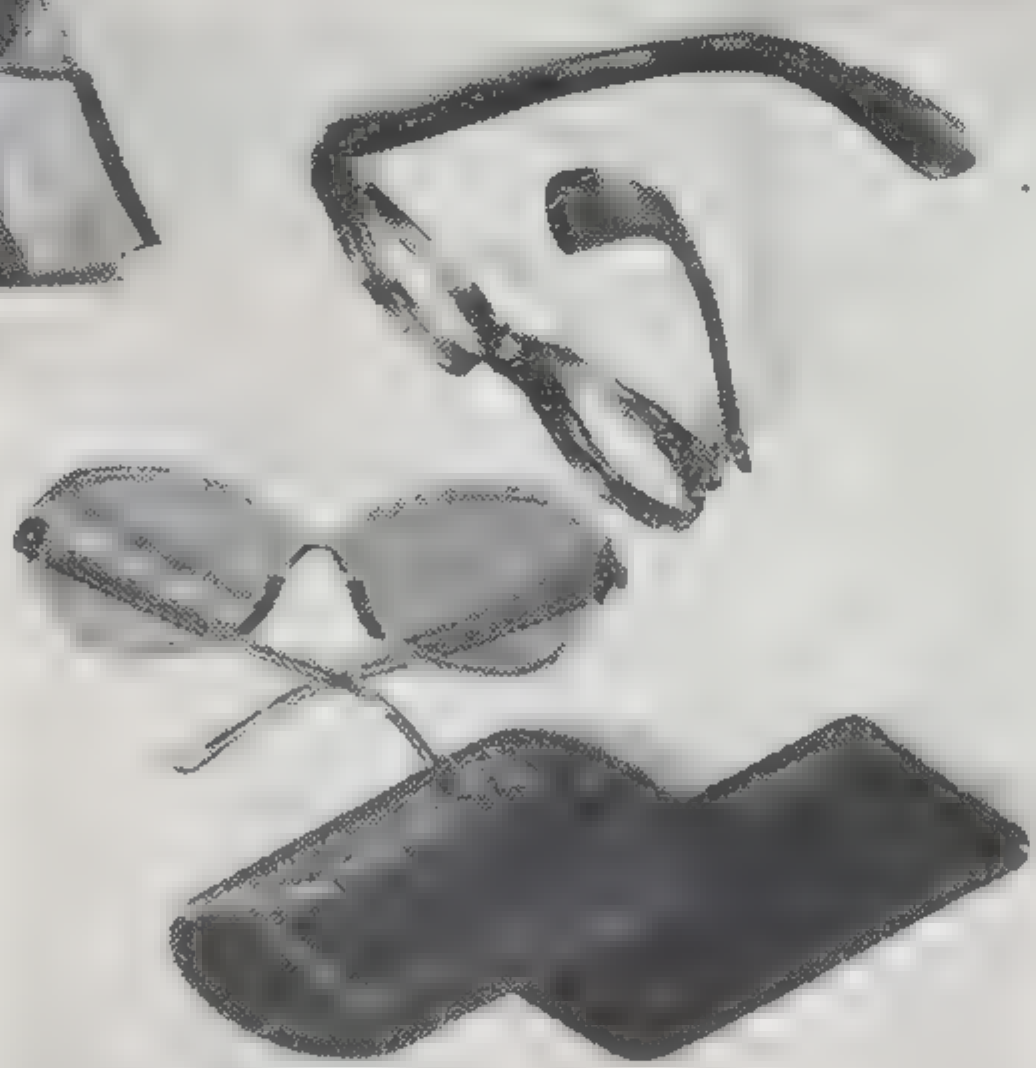


9



9. Together—the pipe and the tobacco. That ideal situation, to be had with a maroon-and-gold-striped pouch of rayon faille lined with rubberized plastic. \$2.50 ppd. from Annis Baker, Box 551, Newburgh, New York.

10



10. From France, two new eyeglass frames of tortoise-looking plastic. One has thick rims like bumpers to protect lenses from scratching. \$15. The other is wide-angled for maximum vision; with green Calobar lenses, \$12.50. Belz Opticians, 2 East 44th St., N. Y.

11



11. Dacron, the new Du Pont polyester fibre, makes this well-tailored white shirt for a man; these ribbed, medium-weight socks. That means: no stretching, shrinking, ironing, or moths to worry about. Shirt, \$10.95; socks, in brown, maroon, or grey, \$1.75. From John David, 608 Fifth Avenue, New York.

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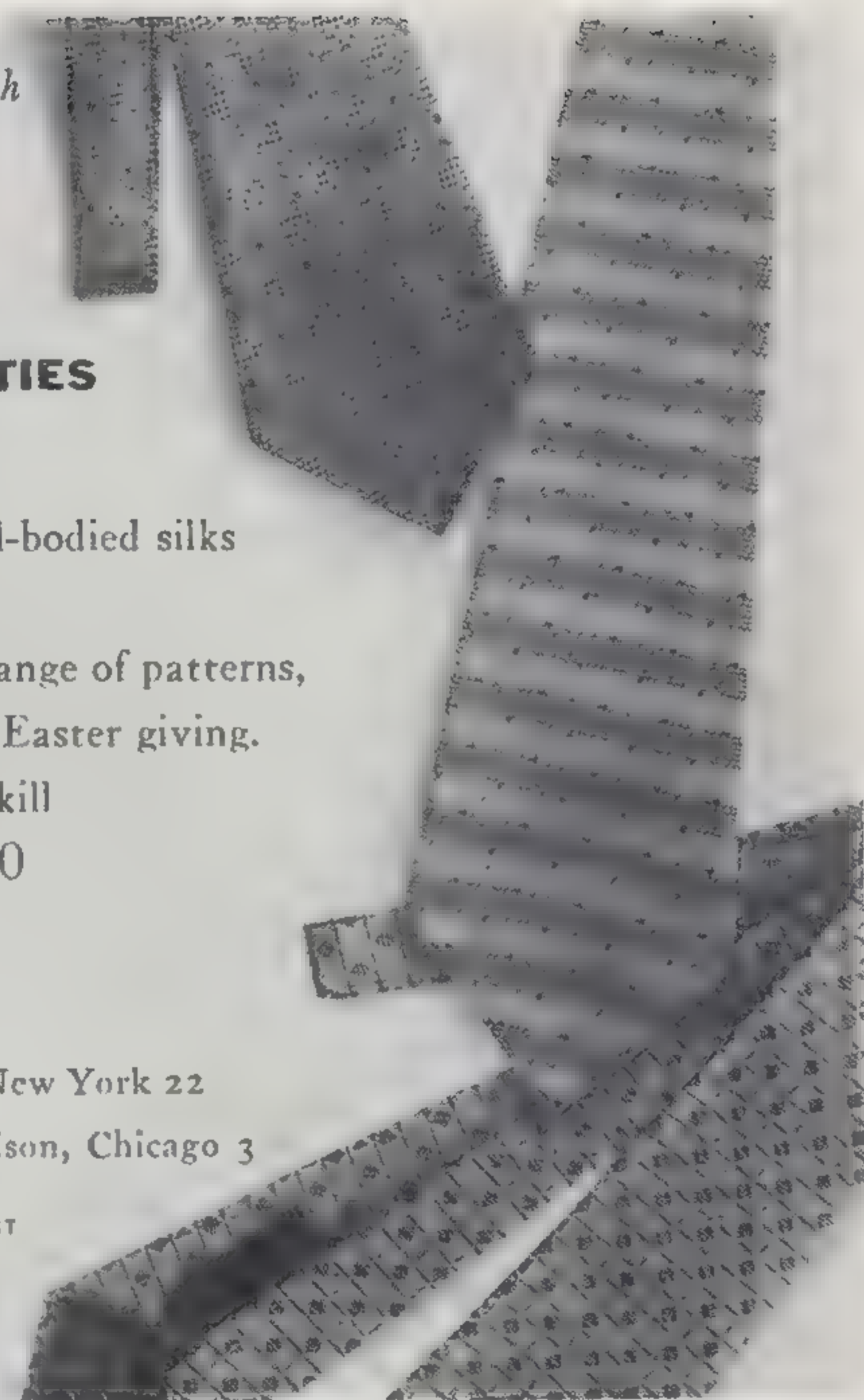
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Senior Editors:

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Editor: MICHEL DE BRUNHOFF

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VANITY FAIR

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MARCH 15, 1952

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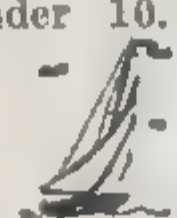
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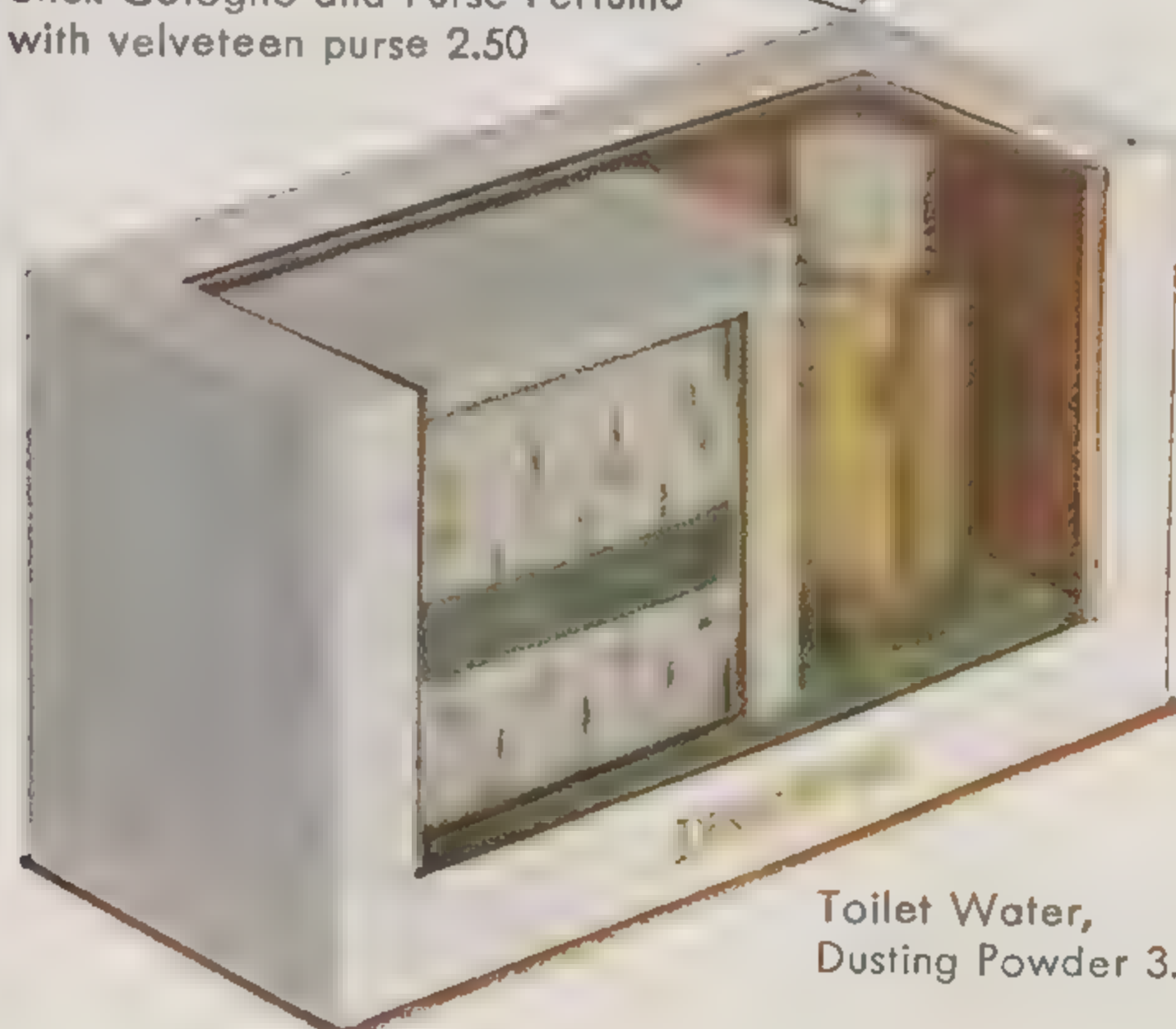
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HORST

VOGUE'S EYE VIEW:

THE HIT HAT IN PARIS

Every season, out of the Paris collections, there comes a hat that becomes The Hat. This year, it's Dior's brimless bonnet, a little bonnet ending up in a bow-tied queue. Dior makes it in straw, in chiffon, in starched organdie, in polka-dotted silk, and occasionally tops it with still another hat (the hat's hat is sometimes a second bonnet of basket-woven straw; sometimes it's a wide-brimmed straw skimmer over an organdie bonnet—both were shown in March 1 Vogue). In any substance, the brimless bonnet is combed back as sleekly as fresh-set hair; braided back, and tied with a grosgrain bow, or simply drawn back and tied in a short queue. Into the hat is tucked every stray blade of one's own hair; from it emerges the neck, a slim column. This is the hit hat, we're sure; that it's not the only important hat, we're just as sure.

Among the ranking beauties of the new collections are the big, open parasol hats; some, in straw; some, in glazed *mousseline*; some, tilted a little, and made in a size to balance a tight-rope walker. *The brimless bonnet*, above, of taupe straw braided back and ribbon-tied. In America, at Henri Bendel; Wanamaker's, Phila.; Marshall Field; I. Magnin.



PARIS COLLECTIONS: SECOND REPORT

IT BLOOMS INTO COLOUR

EDITOR'S NOTE: *Vogue's first Paris report, in the March 1 issue, began at the waistline—waistlines newly high, newly low, emphatically defined, or almost imaginary. Now, the second section of the news: Paris colour.*

Opposite: Stark, staring poppy red—a colour approach entirely new for Paris, entirely unexpected for spring in town. This is Balenciaga's. The cut is important. The jacket's flat at the back, with only a touch of shape at the front (there's an imaginary waistline—see the token belt). All, of a linen for all the world like tweed. Hat and suit in America at Hattie Carnegie; Filene's; Marshall Field; I. Magnin.

**IN BLOOM
IN PARIS:
POPPY RED**

A town suit in a stinging poppy red; a town coat, close to neon in peacock blue; another suit in the sharpest lemon; another coat, in a piercing pink geranium; and, walking into a cocktail party, over a dress of rosebud chiffon, a coat that's a flaming, flaring persimmon. This is a very new approach for the French to be taking toward colour—and the second idea (the first is the new emphasis on the waistline) that makes the Paris collections the most feminine in many a spring.

It's a very feminine way for a woman to visualize herself—in colour. In every tone of red from pale rose through poppy to dark rhododendron. In every tone of green from freesia through leaf to deepest moss. In flower-sachet pastels, and bee-stung honey beiges, and in the waxy white of lilies (this living glisten and shine will be, we predict, the complexion of many future fabrics). And the smartest grey in Paris this spring is a delicate porcelain, or the soft green-grey of a Havre fog.

It's a very feminine thing, the flowered print—and Paris is full of really charming prints, each a leaf out of a gardener's handbook: tight pink rosebuds, lacy ferns, full-blown poppies, Paisleys that look leafier than ever in pattern—and flower-printed coats, very Renoir in feeling, in silk or cotton, sure to be a big summer success. And making all the flower colours seem fresher and clearer, everywhere there's a tattoo of black with white—laundress white—organdie guimpes; shirting shirts; even, over a ball dress, a two-tiered cape made of white percale.





RAWLINGS

PARIS: THE JACKET, THE CUE

Above: Dior's box-jacket costume—a summary of his 1952 fashion theories, added up in his favourite fabric, alpaca, here in procelain grey. The two-piece dress has the typical bloom of tulip pleats just above the knee level, the typically tight midriff; and the slope-shouldered jacket is print-lined to match the neckerchief—another new Dior mannerism. At Henri Bendel; Eaton's of Canada.

Opposite: The low-belted barrel—Dior's most striking new jacket, its line achieved by gathers plus a deep inverted pleat. Again, a neckerchief in print to match the jacket lining. Again, procelain grey—but this time in a heavy, waxy linen. The suit, and the shell-patterned beige straw hat; here at Marshall Field. Hat only: Bergdorf Goodman.



PARIS: LIME AND WHITE, MINK AND WHITE

Above: In a high-waisted coat of stiff, quilted white taffeta, a tight-bodiced dress of soft lime chiffon, with a scarf for a collar. A late-day costume from Lanvin-Castillo—the long black gloves and black toque label it “town” not “garden party.” In America, Holt, Renfrew of Canada.

Opposite: In a mink coat, a surprise—a white silk crêpe dress with the cool, fresh look of white lilacs. The Dior coat, in Emba Aleutian mink blooms into pleats at the knee (his new tulip line), and the dress, like all Dior crêpes (see page 73), is faultlessly pleated by hand. Note the hat: a brimless felt bonnet with a mask of brown veiling. Coat, at Holt, Renfrew of Canada. Copies of the dress at Russeks.



HENRY CLARKE

VOGUE, MARCH 15, 1952





HENRY CLARKE

PARIS: LATE-DAY SEPARATES

The new Paris late-day dress (and Parisiennes always change at twilight into something pretty): a two- or three-part composition.

Above: Fath's new arrangements for dinner—invariably two-piece, invariably black and white.

At the left, white organdie, black taffeta, pink-and-black roses. In America, Wanamaker's, Phila.; I. Magnin.

At the right, white organdie, black net over taffeta, yellow-and-black roses. In America, at Henri Bendel.

Opposite: From Dior, a three-piece cocktail costume. The skirt is the newest late-day skirt in Paris—black taffeta with a bloom of tulip pleats above knee level; the bodice of rose geranium chiffon has the new tight, high midriff; the taffeta jacket wraps like Dior's chiffon jackets wrap—around; and the pillbox is the little oval shape Dior loves. Everything in America, at Bergdorf Goodman; Filene's; Marshall Field; I. Magnin; Holt, Renfrew of Canada.



PARIS: THE SECOND EMPIRE DRESS Show-stopper at Dior: his ball dress in the Constantin Guys manner, with a white linen jacket, a swirled and swagged skirt of black paper taffeta, and the surprise of a tiny black velvet toque. In America, at Wanamaker's, Phila.



THE PERCALE CAPE Show-stopper at Givenchy: his grey starched chiffon ball dress belted with peony-red picoted ribbon. When the woman turns around, the dress vanishes into the great tiered cape that's made, surprisingly, of white percale. In America, at Wanamaker's, Phila.; Marshall Field.



PARIS: NEW FLATTERY Most becoming full-evening skirt in Paris: Fath's rhododendron red satin, held away from the hips by inverted tucks, then opened out like an umbrella. A wonderful bodice, too— heavy black lace, with a décolletage born to wear blazing jewels. In America at I. Magnin.



HENRY CLARKE

PARIS: NEW DRAMA Most exciting evening bodice in Paris; Schiaparelli's navy-blue taffeta, three-pointed, tight as a corselet. Beneath it, a most dramatic skirt, wrapped and tied with a Venus de Milo drapery of paper taffeta in a deep azalea shade of red.

RETURNING VIA PARIS: THE SOFT CRÊPE DRESS

The soft crêpe dress is back again, pretty and pleated and easy to wear. It's a natural fashion—the essence of what America likes, looks well in, lives in and, we think, the best news to come out of Paris in a long, long time. It's part of the new easy feel of the collections, most evident at Dior in this new use of silk crêpe—cut into a luxurious, worldly simplicity that has nothing to do with a woman's age (forty can wear it as well as twenty); and worn, almost always, with some version of the crêpe cardigan. These are fashions that move easily—and America likes to move; that are gay and young; and—no matter what the cost—they look effortless, make no claim for the attention they are sure to get.



THE CRÊPE SWEATER DRESS

Facing page: Dior's theme song. Soon, we believe—all America's. Each costume has the look of a jacketed dress, but each is actually made up of three pieces—blouse, crêpe sweater, and skirt; and each is very much dependent on kid gloves of an identical colour, a brimless straw bonnet, the new look of the Perugia-Dior mule-heeled satin slippers.

Near right: "Hortensia Bleu"—pleated skirt; short-sleeved bodice; pleated crêpe sweater tapered in to a band at the hips. In America, at I. Magnin; Marshall Field.

Centre: "Jonquille"—square-necked, sleeveless bodice; pleated skirt; a crêpe sweater with loose, three-quarter sleeves.

Far right: "Hortensia Rose"—crêpe sweater tied at the neck; a pleated skirt that like all these Dior pleated skirts is entirely pleated by hand.

Left: New Dior school of jewellery—*trumeaux*, motifs copied from those so frequent in French architecture. Here, a *trumeau* of rhinestone birds, bows, branches.







Above: Half chiffon; half alpaca, Dessès' six-o'clock dress, waisted high and waisted low with an all-embracing cummerbund—this, in rich honey; the rest, black.

The crescent moon hat with ends pointed forward: of black velvet. Dress, Bergdorf Goodman; Kaufmann's.

Right: All chiffon, and shaded marvellously—white turning slowly into water-lily green. The bodice, draped like a lyre. By Dessès, at Garfinckel's.

Opposite: Chiffon—figuring in a costume of super separates: the colour, water-lily green, a colour that might have come right out of Dior's own garden at Milly.

Around the bodice is wrapped a chiffon jacket. The skirt's ivory ribbed silk; the belt, honey leather.

Dior's "Sacha Guitry," at Henri Bendel; Garfinckel's; I. Magnin; Holt, Renfrew of Canada.



SWEEPING PARIS: CHIFFON

How and why do we see the people and things around us? Trying to answer this question—technically called the study of perception—may seem at first glance to be a trivial task. But understanding this simple fact, perhaps just because it is one of the most universal and basic of human experiences, is by no means simple. Ask yourself, for example, why the chair across the room looks the way it does. And does it look the same to someone else? If not, how can either of you know what it really is like? Or how can you ever come to any sort of agreement or decision about the chair? It is just such questions as these that psychologists studying perception are trying to answer. And while they may seem trivial when asked about a chair, their importance is obvious if we ask them of more complicated perceptions, such as those of the men about a conference table in the United Nations.

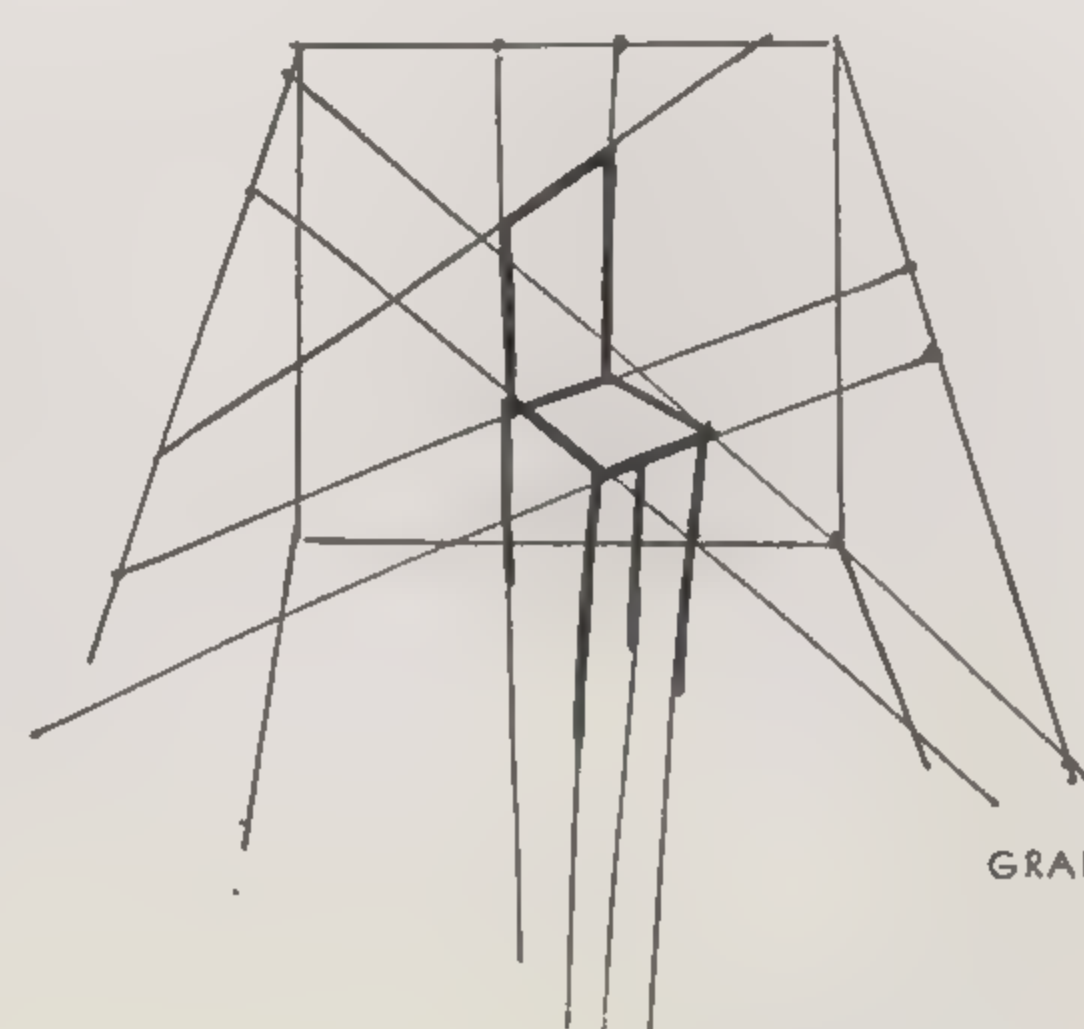
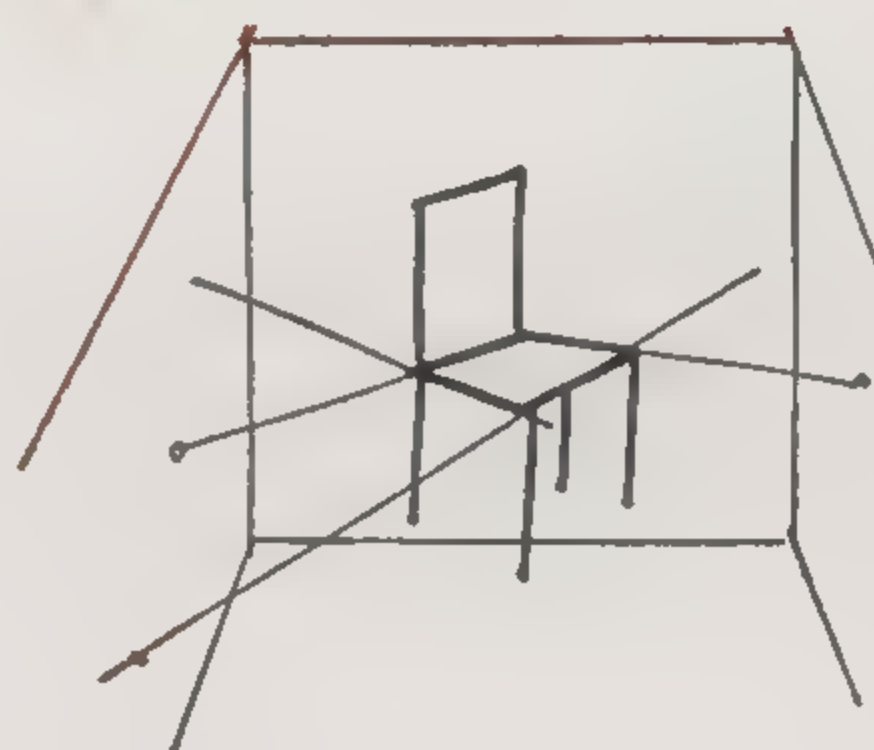
THE INVOLUNTARY BET

BY WILLIAM H. ITTELSON



Note: Reality shown
in black and white,
illusion in red.

Experiment I.
Cobweb wires (right) into chairs (red).

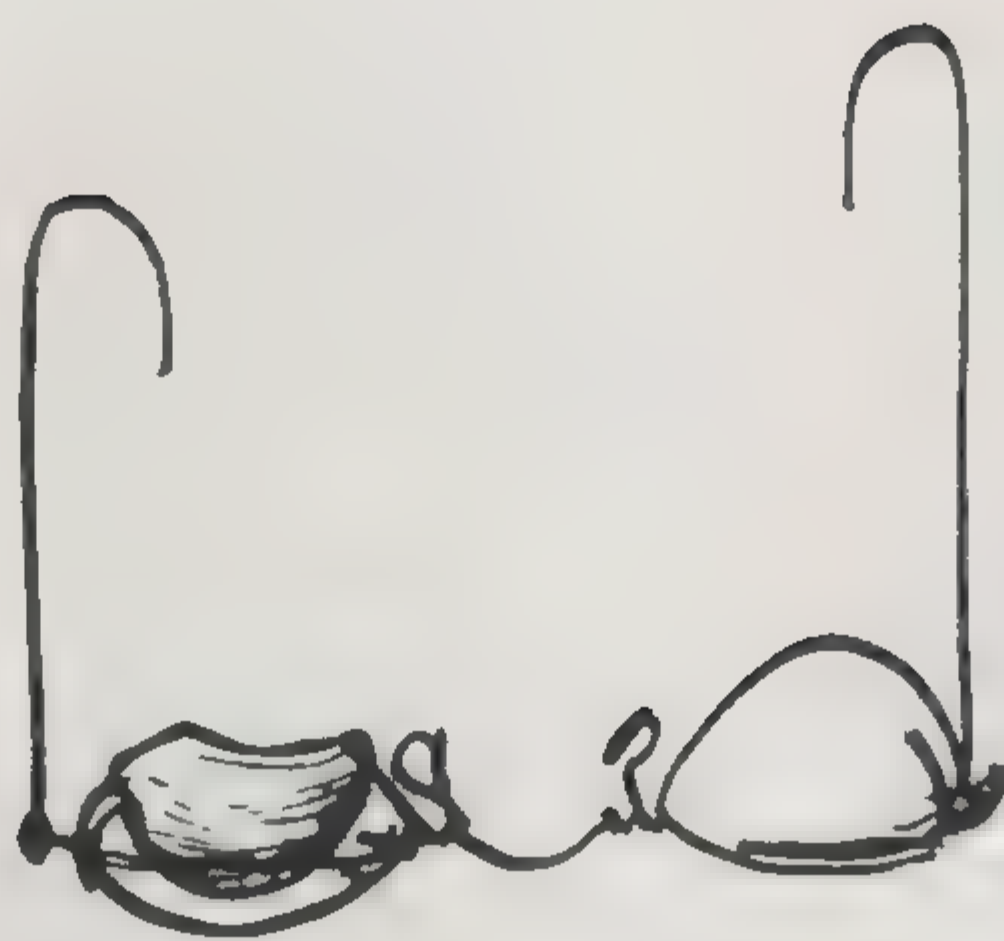
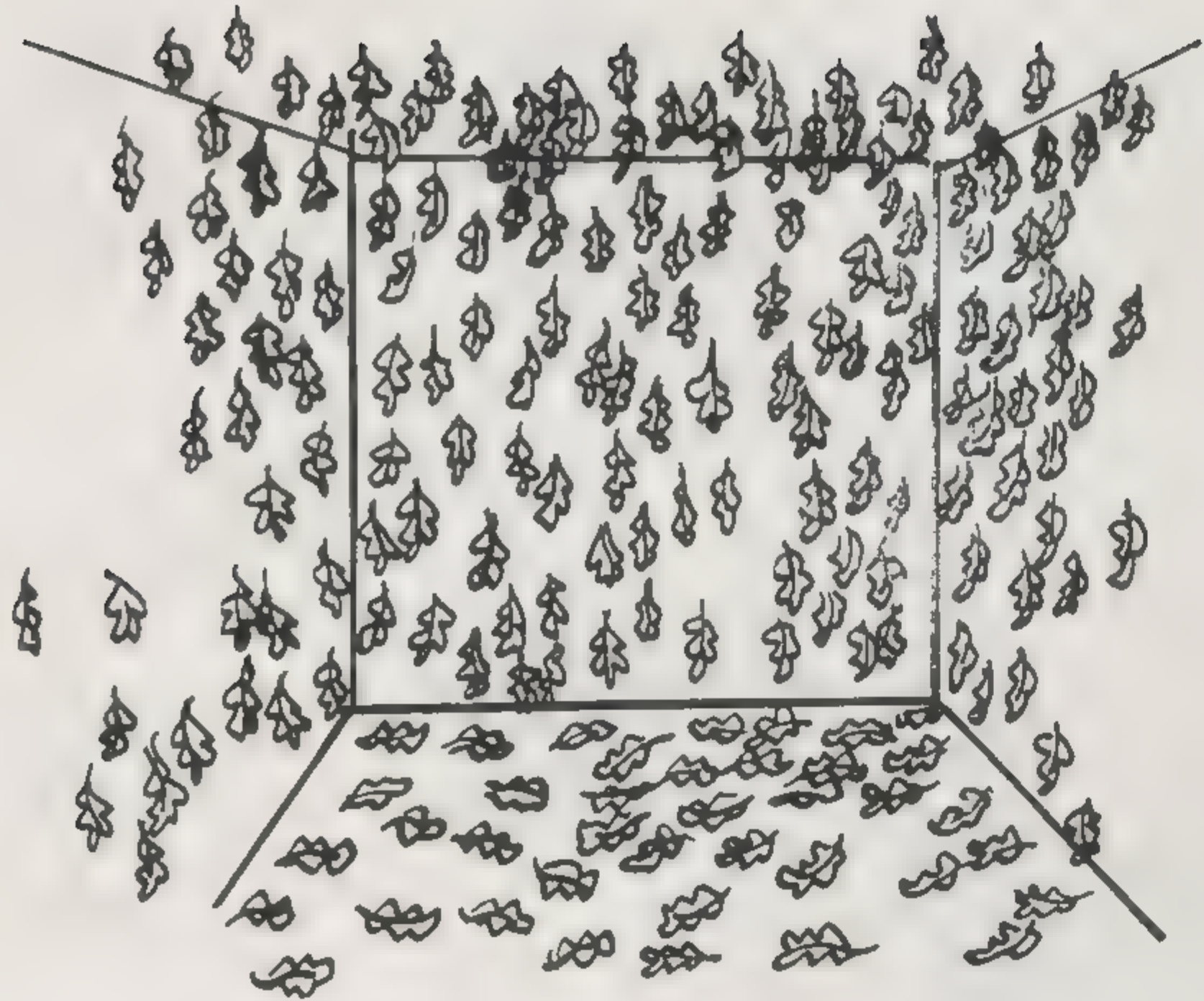


GRAHAM

Of all the work being done in the study of perception today, beyond any doubt the most fascinating is that of a scientist in Hanover, New Hampshire, Adelbert Ames, junior, who is today actively collaborating with some of the members of the psychology department at Princeton University in designing new experiments and extending our understanding of this important no-man's-land, the psychology of perception. In commenting on Ames's work, Dr. Allan Gregg, vice-president of the Rockefeller Foundation, has said, as quoted in a recent book, *The Rockefeller Foundation*, by R. B. Fosdick, "I think Ames will be rediscovered in future years as often as anyone the Medical Sciences Division has aided."

Ames believes that his experiments, four of which are described on these pages, show that every perception we have, even of the chair across the room, is essentially an "involuntary bet." These bets are based on the probabilities each of us has learned through previous experiences with similar situations. To the extent that several people have had similar experiences, they will tend to make the same bets, to see the same things. If they have had different experiences, they will tend to see things differently. And since every perception is basically a bet, it can, like any bet, be wrong on occasion. The only way we can tell if any particular perception, any one bet, is right or wrong is by acting on it. If we are successful, the bet was "right." If we fail, it was "wrong."

1. **The Three Chairs** experiment, from the outside, looks like a big, black box, about the size of two large office desks placed one on top of the other. Along one side of this box are three small peepholes through which one can look into the interior of the box. Looking through each of these peepholes, the observer sees what appears to be the same chair, dimly illuminated inside the completely dark box. The chair seems to be made of heavy wires, but otherwise it looks like an ordinary, solid, well-built chair. The seat is flat, the legs and back are straight, and it sits squarely on the floor. After the observer has noted this through each of the peepholes, he walks to the back of the box, which is open so that he can see what is really inside. To his amazement, he discovers that only one of these objects actually is a wire chair. The other two resemble nothing more than weird wire cobwebs. In each case, what the observer sees does not correspond to what is really there. The three-dimensional "chairness" which he experiences does not exist in the physical objects at which he is looking. After finding out what is actually in the box, the observer can go back and look through the peepholes again. *He still sees the same solid wire chairs.*



Experiment II.
Leaf room (left), distorted by glasses
into nightmare (red).

2. The Leaf Room experiment, as its name suggests, consists of a small room the inside of which is completely covered with leaves. An observer looks into this room carefully, is allowed to examine it and even to walk in it. He then looks at it while wearing a specially designed pair of aniseikonic glasses which have the peculiar property of altering some of the visual indications he is receiving while not affecting others. Now the room assumes weird and fantastic shapes. The leaves and walls change size and shape and appear to move mysteriously under their own power. The observer becomes confused, bewildered. When asked to walk into the room, he may become terrorized and remain frozen to his seat. Even if he does enter the room, he does so hesitatingly. He can not walk steadily. He is unable to touch objects when he reaches for them. He can not very well describe the room because it seems always to be changing.

For most people this experience is quite disturbing and even frightening. It is frequently described as a "nightmare." Sometimes, if the observer looks at an ordinary, familiar room, instead of the "leaf room," the glasses have little or no effect, and the experience is not at all disturbing. Occasionally, an observer seems to enjoy wearing the glasses even in the "leaf room," but this reaction is most often seen in children. For children, wearing the glasses is better than a party. They laugh and squeal as they go through experiences which terrify many adults. They not only do not mind, but they seem actually to delight in having their world turned topsy-turvy.

It is interesting that in this demonstration, as in everyday life, no matter how confusing the situation may be, no matter how extreme the conflicts, most people manage to make some decision, to arrive at what seems to be the "best bet" under the circumstances.

3. The Distorted Room is a model, about the size of a large packing case, of a crazily built room. The floor slopes down, the ceiling slopes up, the back wall slopes away. All the walls are different sizes and shapes. But this peculiar room has one important property, from one *point of view* it looks like an ordinary rectangular room. The observer is shown the room in detail before he looks at it from the viewing position. He examines its construction, shape and size care-

fully until he becomes quite familiar with it. No attempt is made to fool him, on the contrary, every effort is made to have him learn all that he can about the room. When the observer is satisfied that he knows the room thoroughly, he sits at the viewing point. The room now appears to be perfectly rectangular while familiar objects, such as a pair of hands, appear distorted. He experiences a conflict between what he sees and what he knows, accompanied by a sense of confusion and uncertainty. Now the observer is given a pointer and told to hit a spot on one of the side walls as if he were swatting a fly. He confidently swings but misses, wildly smashing the pointer into the back wall.

No matter how much a person knows about the true shape of the room, when asked to do some- (*Continued on page 128*)



Experiment III.
Distorted room (left), the illusion of normalcy (red).



In the last few years a new sound has evolved in jazz, and a new playing atmosphere to go with it. "Cool" is the adjective that best describes that sound and atmosphere—"cool," inevitably overworked because it seems such a precise description of the almost indescribable. Swing was a hot music, simple in structure, repetitious and syncopated. Bebop was less strident than swing, softer but not as conventionally melodic; it was packed with cadenzas full of notes and played more or less according to formula. The new music called "cool" is more restrained than the jazz of the past, more ordered, more controlled, more subtle, though it is still an improvised music, put together spontaneously by its performers.

Cool jazz marks a strong parallel to the development of the twelve-tone structure in classical music in the twentieth century—a parallel, but not an imitation. Its musicians are better-schooled than earlier jazzmen, more aware of the depth and breadth of jazz. That is the significance of the piano playing of Lennie Tristano and Dave Brubeck, of the alto saxophone as Charlie Parker and Lee Konitz play it, of John LaPorta's clarinet-playing, of the tenor saxophone solos of Stan Getz and Lester Young.

The extraordinary intuitions of a handful of predecessors are compounded in cool jazz. From Roy Eldridge's trumpet came a suggestion of new colour and agility. Charlie Christian, playing in Benny Goodman's Sextet, made the guitar the voice of longer phrases and more extended ideas before he died in 1942. Jimmy Blanton, who died the same year, transformed the bass from a pedestrian rhythmic assistant to a mature soloist, with Duke Ellington's band. Lester Young, who is the epitome of coolness among these distinguished ancestors, gave this new jazz its characteristically austere sound.

No one, until Young came along, believed that the sound of the tenor saxophone could be other than thick, swollen with vibrato, and phrased for plushness. Young changed all that, playing with Count Basie (*Continued on following page*)

DAVE BRUBECK, *composer-pianist;*
this pupil of Darius Milhaud sometimes teaches
jazz at the University of California.



LENNIE TRISTANO, *composer-pianist;*
belongs to the most advanced school of jazzists,
Hindemith his early and only influence.

COOL JAZZ

BY BARRY ULANOV



LEE KONITZ, alto saxophonist;
*plays with the purity of tone of classical
instruments, without jazz vibrato.*



JOHN LaPORTA, composer-clarinetist;
*this teacher of both classical
and jazz music has an addiction to Bach.*



STAN GETZ, tenor saxophonist;
*internationally imitated,
moved from Dixieland jazz to Cool.*

COOL JAZZ *continued*

in the late thirties, and with his own small band afterwards. Holding his horn above him in an eccentric posture, he grasped the floor with a rigidity that proclaimed authority, and as such he was accepted by young musicians, who dubbed him "the President" and called him "Prez." His tone was attenuated, his style marked by leanly inflected notes, with a minimum of the furry vibration earlier associated with the saxophone. His phrases were longer than the traditional two- or four- or eight-bar statement; when at a loss for fresh ideas, he would extend his solos by hanging on to one or two notes in a kind of auto-horn honk that gave his music a quality of cohesion; his melodic lines hung together, even if suspended precariously from a single note.

Lester Young, a soft-spoken man with an immobile face, is still a striking performer at forty-two, as he makes his way across the country's night clubs. Charlie Parker, who represents the next important step in evolution of cool jazz, is something more: for a whole generation of jazz musicians his name is a rallying-cry, his alto playing a call to arms, first for bebop, then for cool jazz. His free-swinging cadenzas liberated the jazz soloist, giving him room to breathe. His calm utterances compelled restraint and order.

This musician, called Bird (in abbreviation of Yardbird), a paunchy, self-contained man with a gentle sense of humour, has had a long journey, starting on the road at seventeen, winning some recognition with Jay McShann's Kansas City blues band, some more in jam sessions around Chicago and New York in the early 'forties, fighting illness, despair, and wavering audience interest, but always, invariably, gathering larger and larger support among musicians. Finally his ideas obtained; his following increased to the point where youngsters coming up were imitated. (Continued on page 134)

*Opposite: **LESTER YOUNG**, tenor sax (left) with
CHARLIE (BIRD) PARKER, alto saxophonist
and an assiduous listener to Bela Bartok:
The founding fathers of cool jazz.*





M

ADE TO ORDER FOR THE SPRING PARTIES

MRS. AMORY S. CARHART, JUNIOR

Facing page: Made to order for a woman with bright russet-brown hair, an ivory skin, perfect shoulders—and Mrs. Carhart has all three—this ball dress of black silk net over flowery shades of pink, with a pink satin sash that materializes into a big swag at the back. Made to order by Sophie of Saks Fifth Avenue.



MRS. BERTRAND TAYLOR, JUNIOR

Above: Made to order for her slim figure, for the porcelain polish of her looks—Mrs. Taylor's dress by Leslie Morris of Bergdorf Goodman. Its glistening black silk taffeta skirt, wrapped flat in front, bursts into fullness at either side (this new line was introduced by Leslie Morris in America at almost the same moment that it made its Paris début at Dessès and Fath); and the boned bodice is tightly overlaid with the black point d'esprit that forms the veiled sleeves.



MRS. WINSTON F. C. GUEST

Left: Expressly for the woman whose colouring is blond, whose beauty is delicate, whose elegance is marked—

Mrs. Guest's short party-dress of white Italian piqué, with a pink satin plastron that ties back in three satin bows. To order, from Hattie Carnegie.

CECIL BEATON

MRS. LEWIS PRESTON

Right: Worn by Mrs. Lewis Preston (who is photographed again on the facing page), a dinner dress of white chiffon and black silk taffeta.

Under the very covering little taffeta jacket, there's a shaped, strapless bodice to match, with a high, snug waist—the new corselet waist.

Made to order, at Bonwit Teller.





Above: Made to order for a beauty of Mrs. Preston's colouring—pale olive skin, hair of a deep, almost-black, Italianate red—this dress of printed grey silk taffeta with panels of white silk organdie; a perfect dress for small dinners in large houses.

Mrs. Preston is the sister of Mrs. Amory S. Carhart, whose photograph appears on page 82. Mrs. Preston's dress, designed by Bertha Stern Simmons and made to order at Henri Bendel.

FOR THE SPRING PARTIES *continued*

ACCESSORIES:

THE NECESSARIES

OF THE NEW FASHION

Some years, accessories are the fun-and-games of the fashion—you use them strictly for amusement, as many or as few as you like. Some years, accessories are a sometime thing—during the era of the New Look, for instance, with all its bulk of fabric and elaboration of outline, they were definitely to be handled with care. *This* year, a dress without accessories is like a room without furniture—they're essential, they're necessities.

The spring silhouette is, of course, the reason why. Both Paris and America agree: the waist is an area of enormous new interest—and that means the widest use of belts in many a season. Both Paris and America are also of this opinion: the throat-line is due for special cultivation—many of the smartest dresses and suits and coats have room for, cry out for, a cowl necklace, or a starched plastron, or a scarf as soft and bouffant as a fox fur collar.

There's a maxim to keep in mind, one that's true every season but especially true now, when accessories are so commanding: only two eye-catchers to a costume. For instance, note our model on the facing page. What catches your eye is the cowl of coloured beads and the similar wristlets massed above fawn-coloured gloves. Actually she's also wearing the fascia, the wide new band that exploits every inch of waistline, but she's wearing it in black, because a coloured fascia would have meant one eye-catcher too many—would have made the difference between well-dressed and over-dressed. And, to make another maxim, an effective style depends not on how much *money* you spend, but on how much *time* you spend (and most of us have time) in eliminating unnecessary distractions.

Here and on the next eight pages (and again on pages 98-99), the 1952 ideas—pearl cowls, jewelled chains, gilded collars, and multiple scarfs to cultivate the throat-line; fascias and other wide new belts to mark the waist; and to supplement all these, gloves and bags and other addenda in the freshest spring colours. These are the means for giving a dress a 1952 dateline—but if you choose a bright six-fold scarf and a wide bright belt, by-pass the striped geranium gloves; they're for the day when you're all blond-clad or black-clad or grey-clad, except for a vivid silk geranium stuck in the V of your neck.

SPRING NECESSARIES:

THE WELL-MARKED WAIST;

THE CULTIVATED THROAT-LINE

Facing page: A cowl of coloured Sicilian beads to cultivate the throat-line; a rayon crash fascia, the wide new band that exploits every inch of the waist. The cowl: John Frederics. The fascia, \$12, and the shirt of rayon worsted jersey, \$23, by Midtown at Henri Bendel; Hutzler's; Neiman-Marcus. The wristlet of coloured pearly beads, by Castlecliff, \$6* a strand, and the cotton gloves by Hansen, \$4—these at Saks Fifth Avenue; Neiman-Marcus. Added colouring: John Robert Powers' new Fluid Make-up and his pastel lipstick—#10.

*PLUS TAX

RUTLEDGE





2



3

NEW WAYS TO CULTIVATE THE THROAT-LINE



1

1. Spring decorating for a blonde's décolletage: twin cowls and a choker of chalk and crystal beads; and, at the waist, adding to the fresh, light feeling, yellow violets so real in effect you can almost see the dew. The dress—a frosty, glistening yellow—is made of starched chiffon and is a Joseph Halpert-Jacques Fath design; \$295. Twin seven-strand cowls, \$15* each, and the choker with stick-candy dangles, \$12.50*—all, Marvella. Dress and jewellery, at Lord & Taylor. The Flower Modes flowers, \$2 a bunch at De Pinna.

2. A lariat of rhinestone ribbons—we made it the point of a décolleté grey dinner dress; you might wear it the next morning as a scarf with a grey flannel suit. The four ends flow free; can flow to the side as here—or to the back or front. By Ledo. \$33* per set of four ribbons, each set equipped with a sliding clasp of rainbow-coloured rhinestones. The earrings in stones to match the clasp, \$5.50*. All: Gunther Jaeckel. All the lipsticks: "Bright Pink," by Charles of the Ritz.

RUTLEDGE



4

3. The year's most exciting earrings, dangling above a reversed cowl—here's a case where the dress is the accessory to the accessories; here's an inspiration for holding the head higher, and a wonderful means of making the throat look longer. Earrings by Mosell in pale, shimmering, brushed 24-karat gold plate, \$7*; at Henri Bendel. Seed-pearl cowl, \$118*, by Miriam Haskell; Saks Fifth.

4. Collected to make your spring decorating easier—scarfs, necklaces in green and yellow. The dresses they best decorate are grey, blond, white—and those are colours much around this spring. For further descriptions and other accessories, stores, prices, see page 136.

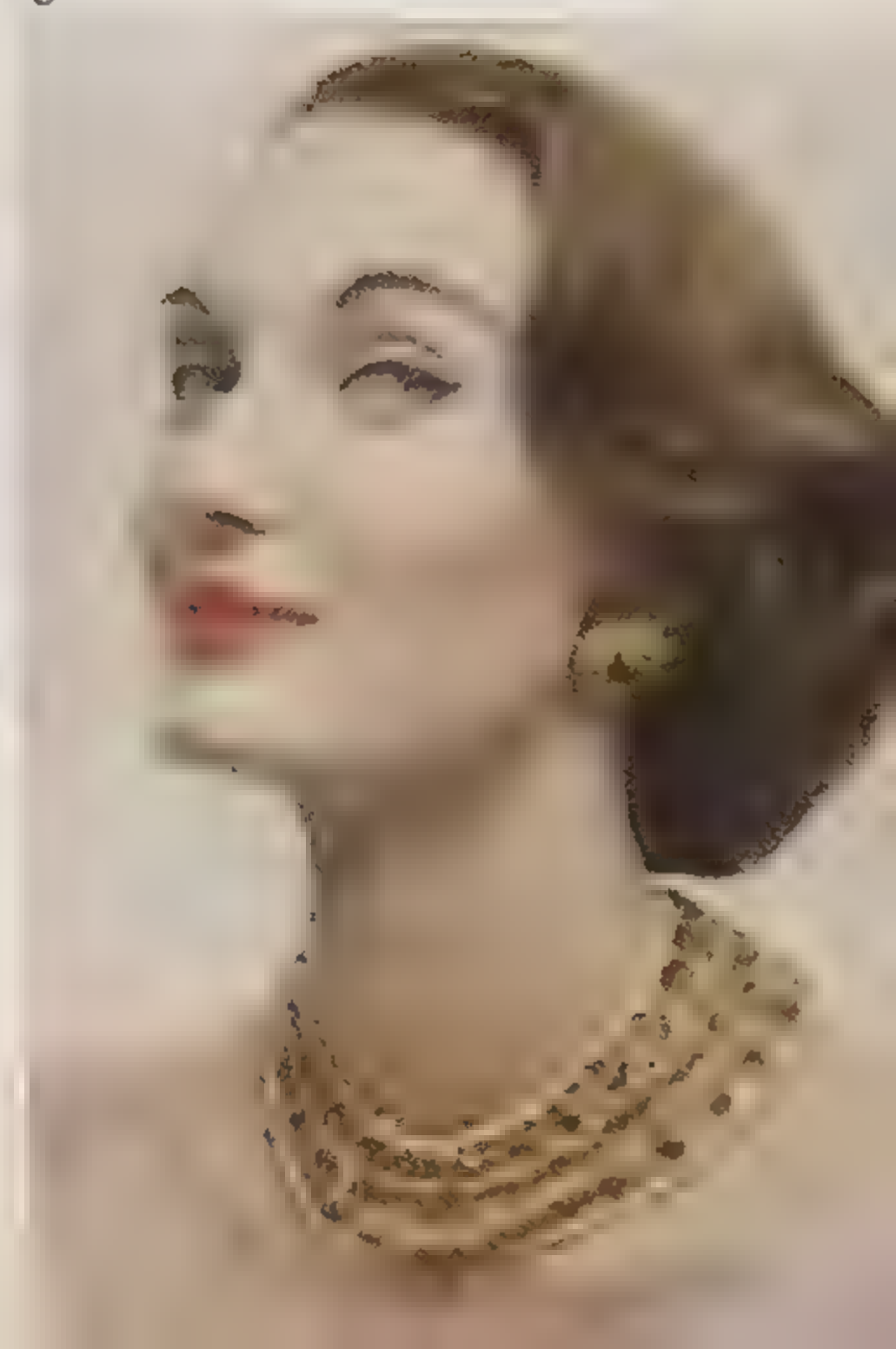
5. Tied to form a necklet here; to tie, another day, to be a bracelet—four gold-plated chains, beautifully wrought and hung with golden ornaments. \$12.50* each. Matching earrings, \$7.50*. All, by Monet. Jay Thorpe.

6. Ten circles of apricot cut-crystal—exquisite with pastel chiffon. By Miriam Haskell. \$49.50*. Apricot cut-crystal earrings, \$24.50*. All: Saks Fifth Avenue.

5



6



*PLUS TAX



1. A scarf that costs as much as one dress and does the work of ten—look what it did to this plain black turtle-neck top; imagine it crushed into the neck of a grey spring suit; think of it worn at night as a boa with a strapless bodice. It's a slip-on scarf (the shape is a circle), made of silk taffeta with sequinned stripes—Mrs. Exeter will see that it's hers at once, and order another for her niece. \$38.50; Hattie Carnegie. With it, really appetizing earrings—pendants of raspberry-red stones, topped off with gilt. By Miriam Haskell. \$10*. Saks Fifth.

2. A fine way to treat a sweater (and a new way, too): Add a scarf with a stiff white plastron attached, and bind the waist with a fascia (that's the name for the wide new waistbands shown first in March 1 Vogue). The plastron shown here is heavy white bengaline, held on by its own neckerchief of butterfly-printed silk; \$9.50, at Hattie Carnegie. The arrowheaded pin, by Halbé; \$10.75* at Saks Fifth Avenue. The fascia in straw, by Hubert Harmon; \$5 at Bergdorf Goodman. Cashmere sweater, \$25 at Knize. Accessocraft bracelet—\$2*, at Best. The string gloves, by Dawnelle; \$2 at Bonwit Teller.

RUTLEDGE





3

3. For the woman whose spring wardrobe includes pink, or black and white checks, or linen blue: scarfs and other accessories in colours that look newest and best to us with those colours—pink and red. For further descriptions and store names and prices, turn to page 136.

4. A never-before way to wear a scarf—wear six of a kind and no two of a colour. It gives a lovely poster-y brilliance at the neck, and the soft fullness of a fur. The Shantung scarfs, by Vera; \$2 apiece at Altman. The rhinestone bracelet (one of its stones is rainbow-coloured), \$7.50*, and rainbow earrings, \$5*. By Ledo, at Saks Fifth. Squirrel-grey cotton gloves, \$5. By André David, at Bloomingdale's. The jacket you see covers a matching sheath, is a Joseph Halpert-Jacques Fath design; the ensemble—\$195 in acetate-and-wool at Lord & Taylor. *All* the coiffures and all the lipsticks (the shade is the rich new "Titian") are the work of Charles of the Ritz.

MORE WAYS TO CULTIVATE THE THROAT-LINE



4



THE FASCIA: THE NEW ALL-EMBRACING BELT



This page: The fascia, the fashion, the belt that embraces not only the waist but all or part of the ribs—and the rib cage is where designers put the emphasis this spring. In March 1 Vogue we showed a dress with a wide fascia waistband; in this issue, you'll see fascias in rayon and straw; right here and now, the leather fascia.

Above: A steerhide fascia, five inches high, and thrice buckled. Made to order by Herman Friedrich. \$8.50.

Centre left: The fascia in tobacco calfskin with a buckle of shiny bamboo—a belt to bring the rib cage into focus; to bring up to date a dress that's grey, blond, black. By Joseph Halpert. \$15. Lord & Taylor.

Lower left: The fascia in gold kidskin, half above the waist, half below, its pocketbooks purely ornamental. To order by Midtown. About \$45. Henri Bendel.

Facing page: The multiple scarf; the fashion in scarfs—wear six of a kind and no two of a colour. These, wing-tip scarfs in strawberry-printed silk, by Vera; \$2 apiece. The belt here, in saddle-stitched patent leather, though not a fascia, does the work of one; by Hubert Harmon, \$7. This, the scarfs and the Bill Agnew earrings (\$5*), at Lord & Taylor. Wool sweater, \$14.50, at Mark Cross.

*PLUS TAX

RUTLEDGE

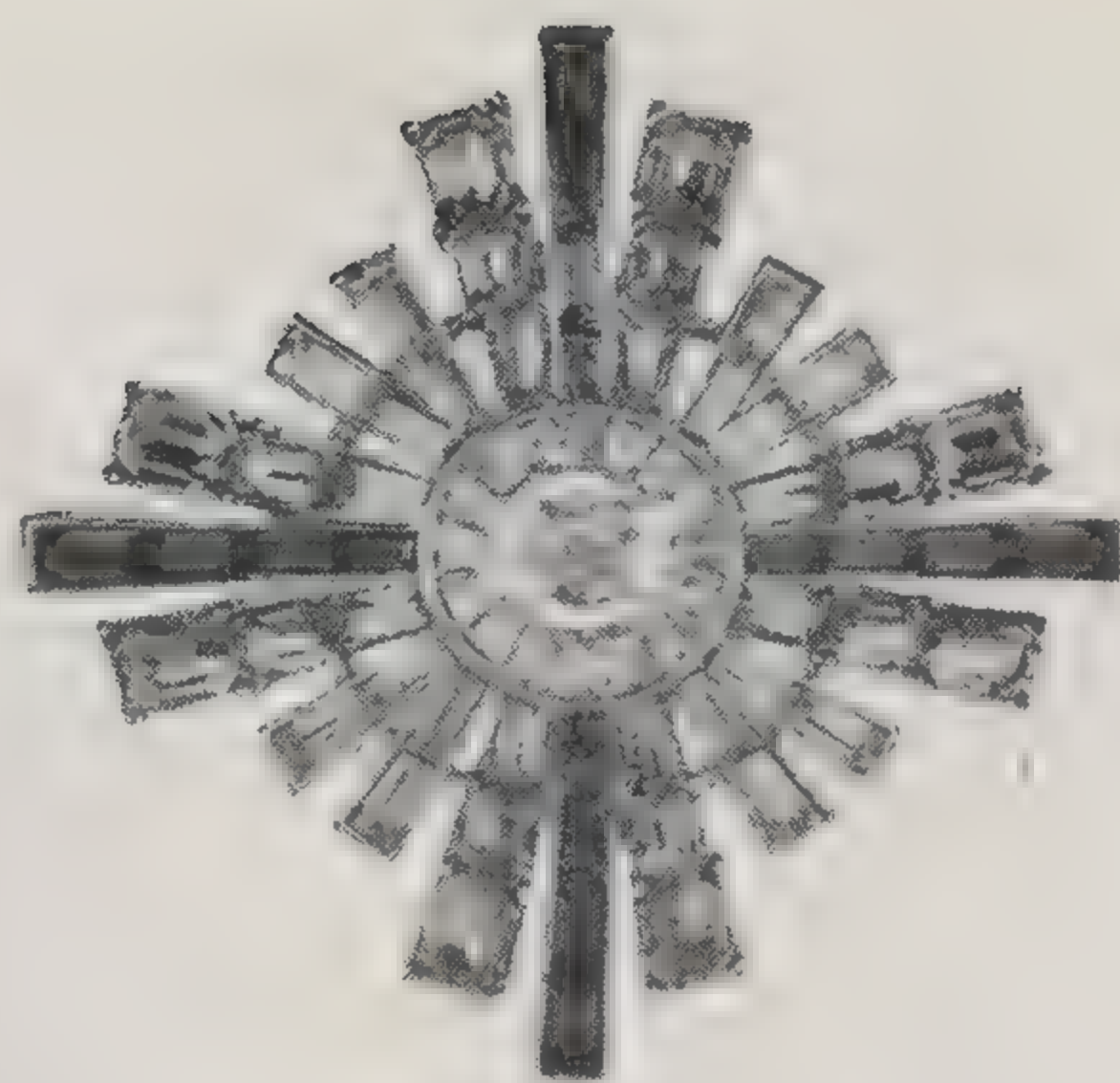




RUTLEDGE



**SPRING NECESSARIES
IN BLACK AND WHITE**



In a season when accessories are necessities, when the well-chosen detail can make a whole spring look, black-and-white is on firmer ground than ever. Watch it with the garden colours—lime, lemon, and almond, rose and geranium. Watch it, too, with—black and white.

The bags: White, on the far left—white alligator, spring successor to the black alligator bag. Lined in red capeskin. Nettie Rosenstein, about \$200*. From Bergdorf Goodman; Sakowitz; I. Magnin. The hand that swings it, gloved in white capeskin, eight-button length. Acme, \$9; Altman. Black, a bag with a shape that opens up like a funnel, in polished calfskin. Dior design for George Morris, \$45*. Henri Bendel; Harzfeld's. Clutching *its* handle, a hand in a black pigskin glove, with a turnover cuff in white. Fira Krasotkin, \$18.50. Bergdorf Goodman. The bracelets, a pair, in gilt mesh. Monet, \$12.50* each; Bonwit Teller. *The jewellery:* On the facing page, a wreath of rhinestones, rhodium-set. Designed by Dior for Kramer, \$15*. Saks Fifth. The pin above, red, white, and blue rhinestones, set in a starred cross of rhodium; good for black and white. Trifari, \$20*; Altman. *Below, the addenda:* A collection, in bold-face black and white, with some glints of gold, plus the softening of a pair of squirrel-grey gloves. For descriptions, stores and prices, see page 137.

*PLUS TAX





THE JEWELLED COWL;

THE CORSET WAIST

Now, the midriff is lashed to its smallest circumference, many ways. Here, the shape-maker is a firm corset lacing. Now, the pretty area of the throat is decorated to the nth—here, with a jewelled cowl: ropes of pearls and sparklers worn layer upon layer. *Left:* Stitched to a blouse of melting silk jersey, a firm corset of taffeta, to pull in, in, in. The skirt is separate, is silk taffeta too. by Traina-Norell. \$295. Gloves by Superb; pearl beads by Richelieu; rhinestones by Bogoff. All are at Bergdorf Goodman; The Blum Store; Neiman-Marcus; I. Magnin. *Right:* Four bow-tied laces hold this dress to the rib cage, and between them is a new area of décolletage. Dress of black silk *peau d'ange*; Herbert Sondheim, \$90. Necklaces and other brilliants, by Eisenberg. All, Best's. Everything, including gloves by Superb, also at Hudson's; Thalhimers; Frost Bros.



THE GILT COMPLEX:

AT A WELL-
ADJUSTED PRICE

Points of glitter, to change
the changeable dress,
cultivate its throat-line,
even make the difference
between daytime and after.
Price-tagged as necessities.

1. Six gilded leaves, strung
for a bracelet. Mosell, \$3.50*.

Lord & Taylor. **2.** Link
necklace, of fine-spun gilt wire.

Bergère, \$7.50*. Saks Fifth;
Hutzler's. **3.** Pin that's
woven like a basket, enamelled
black on gilt. Castlecliff, \$9*.

Lord & Taylor. **4.** Sea-shell
necklace, gilt-textured. Mosell,
\$7.50*. Lord & Taylor; Garfinckel's.

5 & 6. Bent-twig bracelet,
twig-end earrings to match; gilded,
with rhinestones set in black enamel rings.
Castlemark; the bracelet, \$9*,
the earrings, \$5*. Saks Fifth.

7. Gilt twig pin, the merest sprout. Castlemark,
\$6*. Henri Bendel. **8.** Gilded wheat sheaves,
to wear as twin pins. By Karu,
\$2*, each. From Henri Bendel.

9. Pin, a circle, in textured gilt. Castlemark,
\$3*. Altman. **10.** Pretzel pin, three gilt-textured
circles interlinked. Castlemark, \$7*. From
Bonwit Teller.

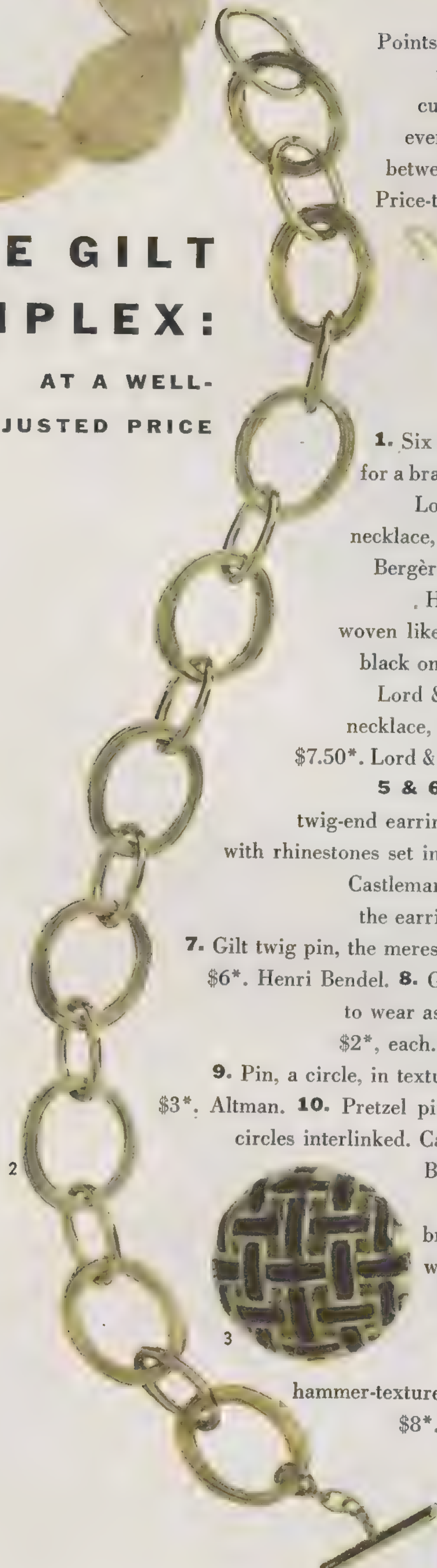
11. Loose-link
bracelet, thin-spun
wire with sound effects.
Bergère, \$4*.

Saks Fifth.

12. Dome earrings,
hammer-textured in gilt. Castlemark,
\$8*. Bergdorf Goodman.



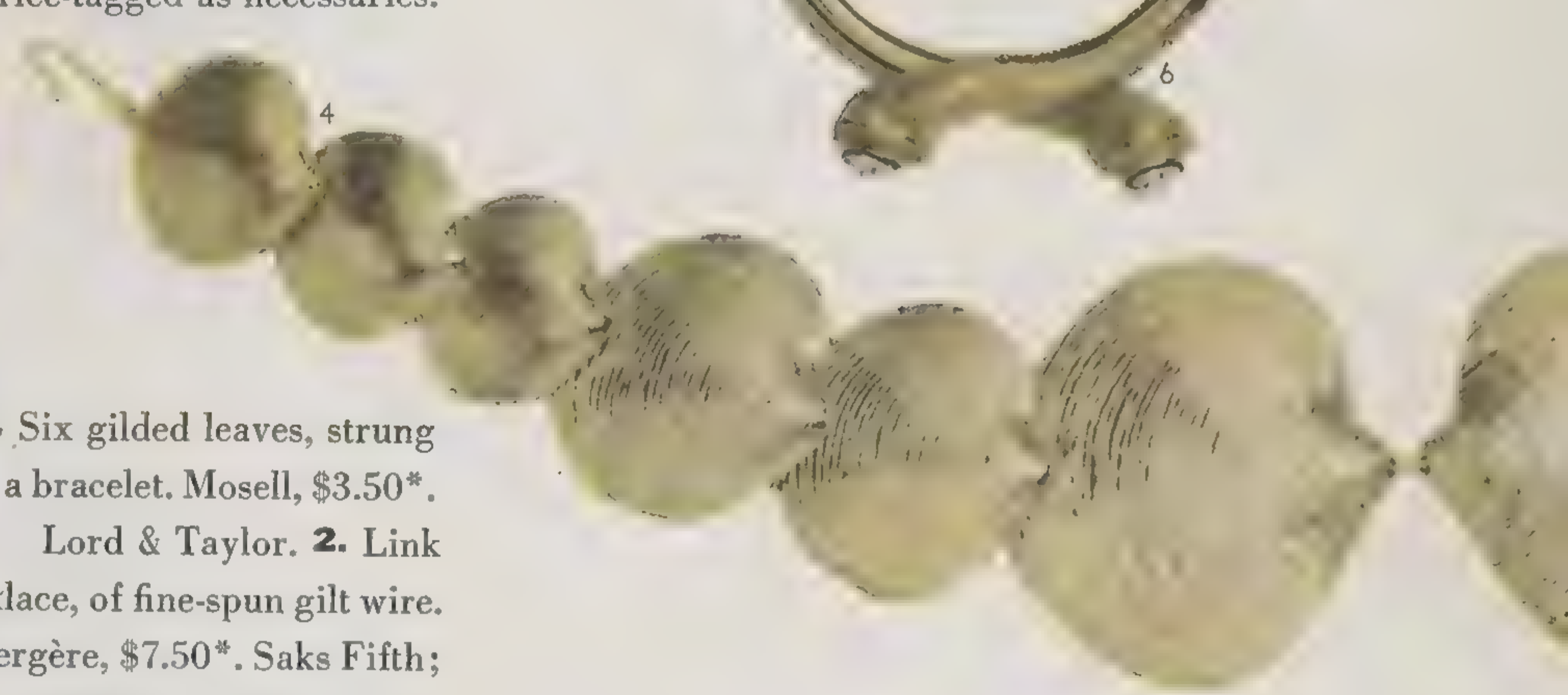
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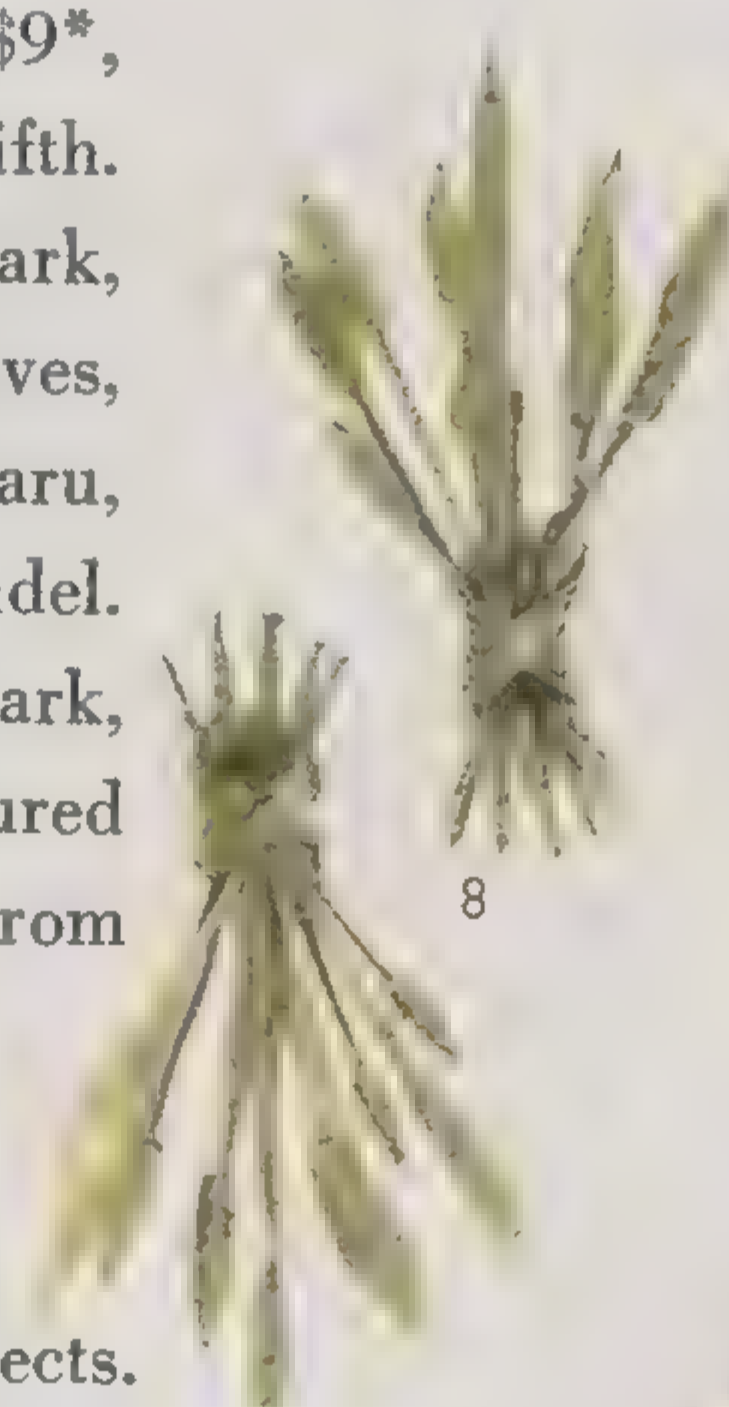
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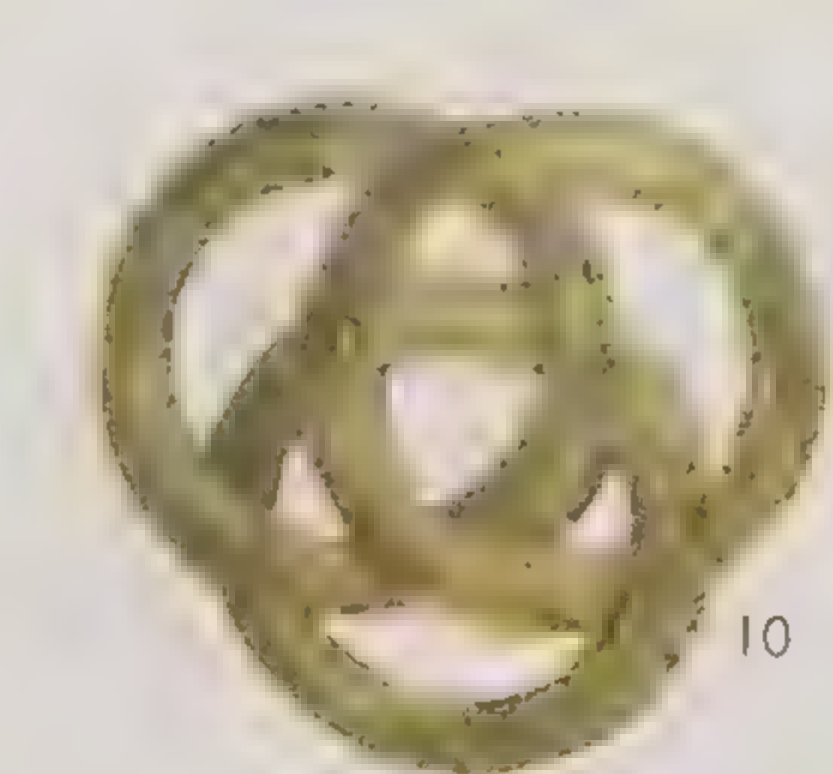
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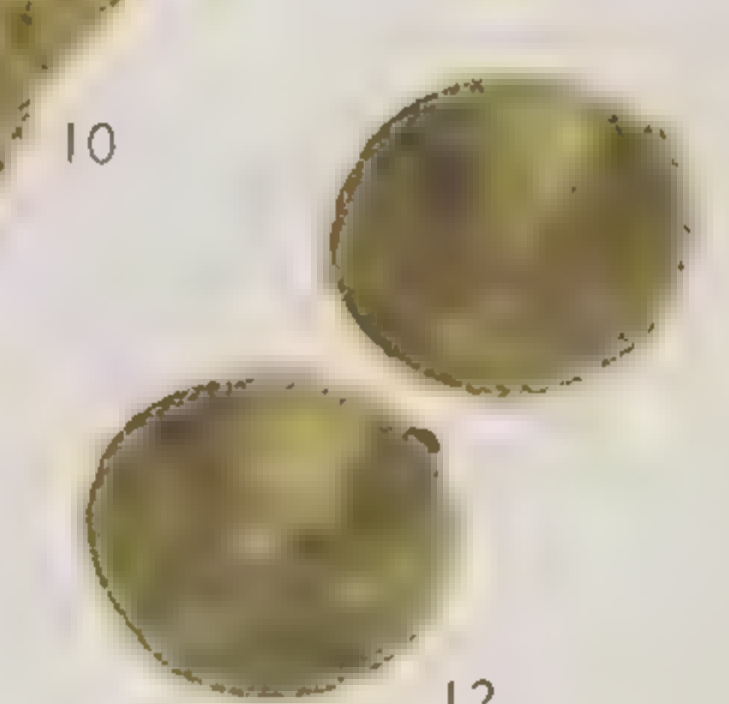
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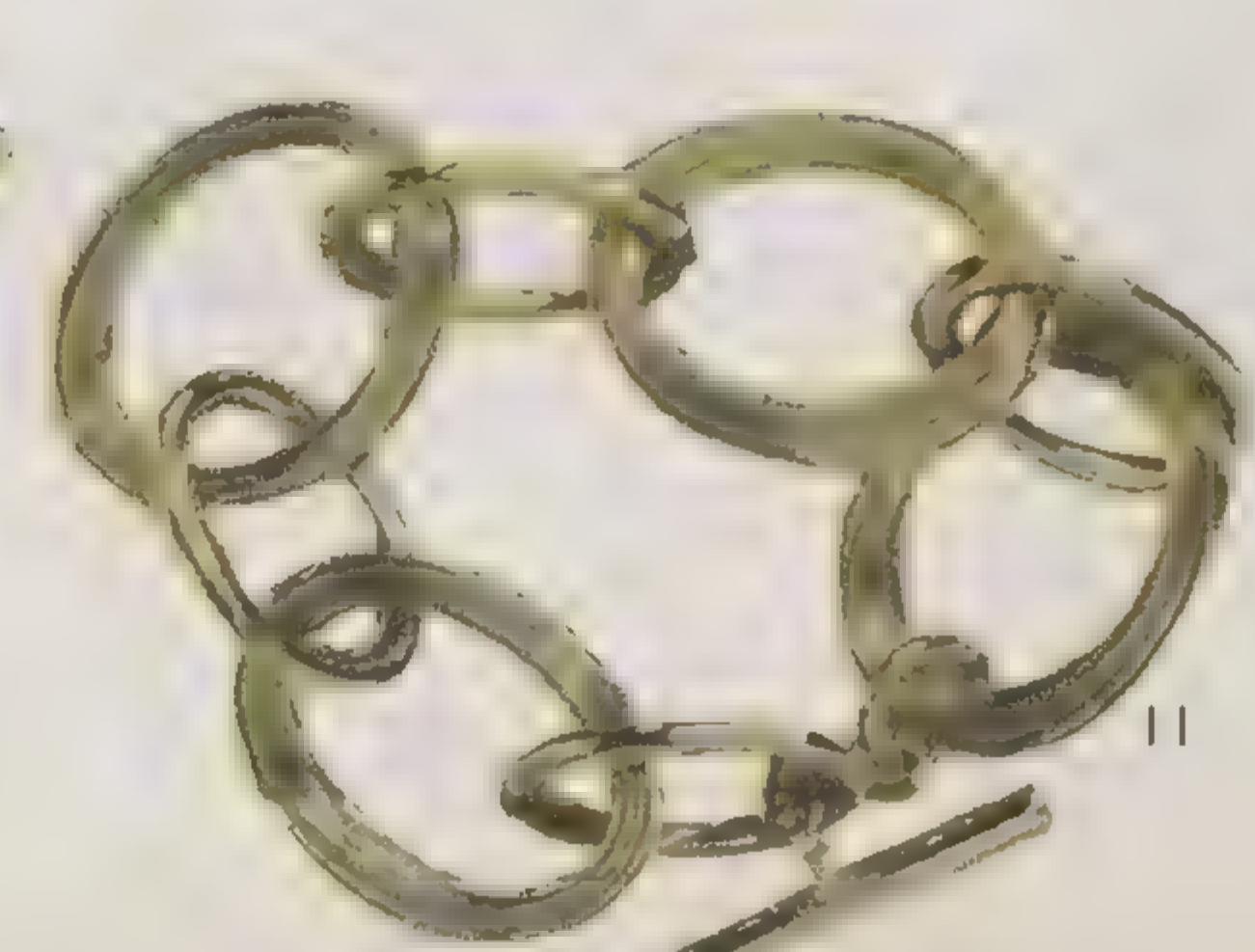
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10



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11



13. Dagger pin, gold-plated. \$7.50. Jay Thorpe. **14.** Shiny gilt disk bracelet. \$12.50*. Bonwit Teller; Hutzler's. **15.** One of a pair of gilt-webbed earrings. \$5*. Bonwit Teller; Hutzler's.

The Dress: Navy-blue Shantung, scoop-neck, brief sleeves, to lead a double life under its own velvet-rimmed jacket, a triple-quadruple one with any of the fifteen gilt pieces on these two pages. Aywon, \$40. Sally V pillbox. Both at Best's.

The bracelet, pin, and earring, Monet.

*PLUS TAX

Dagmar



YOUNG AND UNDER \$30
THE COAT-DRESS IDEA



A new specialty of the young, the dress that looks like a coat. News in this summer's freshly-surfaced cottons; turn-about news as the silky dress coat. *Opposite:* Dress with the cut of a coat, maybe the rôle of one, in Fabrex black cotton-and-rayon faille. Long sleeves, pushed up; detachable linen collar. Sportwhirl, \$20. Altman; Carson Pirie Scott; L. S. Ayres. *Above, left:* Coat that's a dress in black and white flecked cotton tweed, held crisply in line with black braid; bone-buttoned. Loomtogs, \$18. Peck & Peck. *Above, right:* Double-breasted navy-blue rayon faille—button in a polka-dot organdie gilet (red on white) and it's a dress. Junior First, \$15. Saks Fifth. *Left:* Ticking-stripe cotton, black and white, for a belled-out coat-dress with an Empire-tight rib line. Linen collar and cuffs. Sportwhirl, \$30. Lord & Taylor.



**DAY-LENGTH NIGHTDRESSES—
YOUNG NEWS, YOUNG PRICES**





Pretty as a first party-dress—that's this summer's news in nightdresses. Their length, party-dress short; their colours, nursery colours. An idea for the young, with a bib-front here, a ribbon sash there, borrowed from the *very* young.

1. The line of a little girl's party-dress, in this pale pink nylon tricot nightdress, to sash in at the waist with a satin ribbon. All edges, lace edges. By Rhythm, \$8. From Best's; Frost Bros.

2. Another of the party-dress pinks—a nylon tricot nightdress that ties at the neck below a scalloped Peter Pan collar. Little cap sleeves, a set-in waist. Gotham, \$9. From Saks 34th Street.

3. Camisole top, lace-banded, and a lace-frilled hem. In between, a waistline that's shirred with elastic. Made of pale pink nylon tricot, with the lace of nylon too. Vendome, \$10. From Altman.

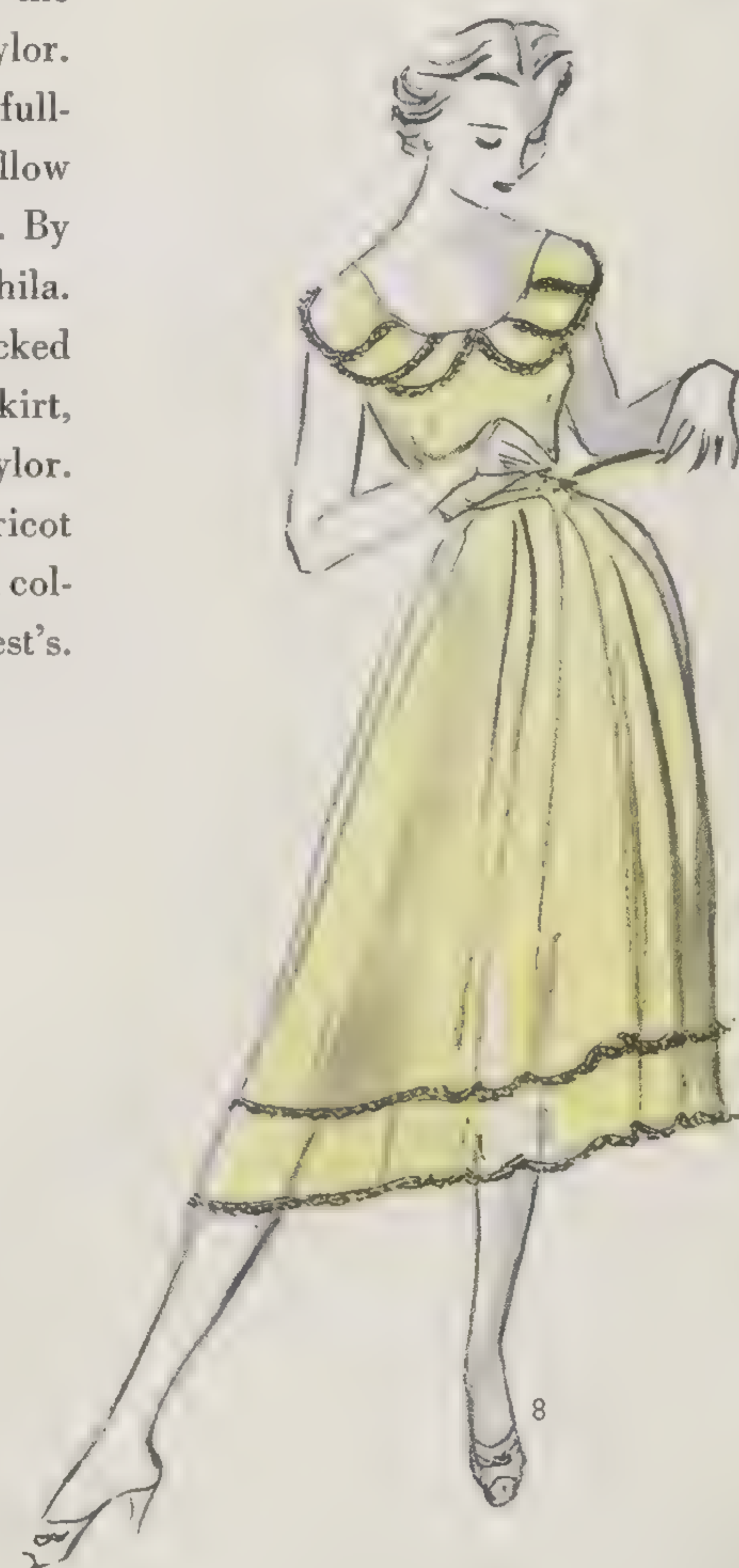
4. Pale pink nylon-and-silk nightdress that's permanently rippled. Flaring skirt falls from a lace-edged bib, is caught at the waist by a pink ribbon sash. Iris, \$18. Bergdorf Goodman; I. Magnin.

5. Corner-wise lace insets on this pale yellow nylon tricot nightdress; pearl-buttoned to the waistband. Wonder Maid, \$9. Lord & Taylor.

6. The Empire waistline, elasticized, with fullness above and below. Nightdress of yellow nylon tricot, the top beruffled in nylon net. By Faerie, \$8. From Altman; Wanamaker's, Phila.

7. Cotton batiste, in a pale yellow, baby-tucked nightdress. Bodice, fitted, lace-banded; skirt, full, lace-bordered. Leonora, \$6. Lord & Taylor.

8. Full-circle skirt on this yellow nylon tricot nightdress; black lace borders the wide petal collar and the hem. By Gracette, \$13. From Best's.





SILK ORGANDIE: TUCKED

CHIFFON: POLKA-DOTTED

Wonderful six-o'clock feeling: the after-bath glow, the cloak of scent, the new lipstick that suddenly wakes up the mouth, the light feeling of sheer silk slipping over the head—and the knowledge that your dress will say only nice things about you all during the evening before you. Here are two dresses timed for this feeling; timed for now and through summer. *This page:* Black silk organdie, carefully worked over with fine tucks and smocking. By Talmack, \$125; leaves of false stones, by Marcel Boucher; Lord & Taylor. The dress, also at Frost Bros.; I. Magnin. The stole of two white foxes: Gunther Jaeckel. *Opposite:* Afloat over a dress of black silk taffeta—a skirt and a jacket of polka-dotted chiffon (Paris has a thing about dots, since the openings). By Ben Gam, of Bianchini's silk chiffon, about \$135; De Pinna. The crystal cross, the false pearl earrings, by Trifari; the black, hand-stitched suède gloves by Fownes. Dress, also at Garfinckel's; Neiman-Marcus.

BLUMENFELD



DUOCHROME PRINTS



1



2

CALHOUN



3



4

Two colours, not just one—that's the arithmetic that adds up to news in prints. That's why the news is clear, specific; why we coin a new word: duochrome.

1. White-dashed charcoal grey (for instance). A silk Shantung, used by Larry Aldrich for his surplice dress that's fitted down to a hip-cuff. \$70. Saks Fifth.

2. Black and white, simple as that. A silk-and-rayon, paper taffeta dress by Don-Ell. \$35. Russeks. Lilly Daché's news: a hat with practically no crown.

3. Brown and black together on silk Shantung. Dress by A. Goodman, \$50. Gunther Jaeckel. With it: white. Perhaps *this* white, a straw cap from John Frederics.

4. And here—a *triochrome*. Yellow, grey, and white, arranged as neatly as a honeycomb, on a crackly silk paper taffeta. The fabric makes the skirt a stand-out, the bow perk up, and the collar stay where you put it. By Hannah Troy, \$70. At Saks Fifth Avenue; Hutzler's. The angled beige straw sailor is by John Frederics.



THE BROWN SUIT FOR A CHANGE

Most men don't seek out change in their clothes—in fact, are famous for clinging to the familiar with some vehemence. But in spite of this masculine allergy to change, changes happen—a colour change happening right this minute. It's the switch to brown for many spring suits, breaking the long-standing monopoly of greys and blues. Men might shrug off the fact that brown is current fashion; but they are beginning to appreciate the long and wearable future of it. A brown suit of a herringbone Shetland, for instance, would have not only a durable but a very varied life. It can shift its attitude to match a locale—as fast as a man can shift his accessories and get where he's going. We show, here, a suit that's a lightweight worsted case in point: tailored, with the slightly narrower, easy lines of all the best new suits. And, on the opposite page, three groups of brown suit addenda, each set a character-changer. Suit and accessories: Saks Fifth Avenue.

Slightly formal, city day



To the office, any day



For a visit to the country



DesCartes



PEOPLE ARE TALKING ABOUT...

Opposite:

BING CROSBY:

PATSY FOR 1,000 JOKES

Almost all comedians, radio and TV, get in jokes on Bing Crosby's horses, golf, voice, and especially on his money. Through it all, Crosby remains elusive, unique, and reticent, for, like all his family, he considers "Yep" and "Nope" too garrulous. No one has duplicated his engaging voice, with its casual earnestness, its rich plea, put forth with some jazz phrasing. (Specialists say, according to Barry Ulanov, who wrote *The Incredible Crosby*, that the singer likes best, because of its polka-like beat, "a schottische type song.") At Paramount Studios, where he has been making *Just for You*, Crosby goes his almost silent way. Outside his dressing room stands a bicycle with this legend, "Mr. Music: Who Needs Him?" On the set, there are always a few friends, a priest or two, several nuns, and Barney Dean, who calls himself a "hoodlum gentleman." In his gentle, whispering way, Dean thinks up gags for Crosby, but it is not the Dean wit so much as the Dean heart which keeps him close to Bing Crosby.

PEOPLE ARE TALKING ABOUT . . . The uproar over aviation accidents which has taken public indignation away from its previous target, dope pushers, which in turn took the place of the Kefauver crime-busting. . . . The interminable drag of the Korean negotiations. . . . The delicious song, "There's a Pawnshop on a Corner in Pittsburgh, Pennsylvania." . . . The new book, *What Eisenhower Thinks*, in which the main points seem to be that the General is for the principle of The United Nations, of Point Four, that Western Europe is the major bulwark of our security, and that "The American decision to assist them [the South Koreans] was inescapable."

PEOPLE ARE TALKING ABOUT . . . The shine of S. N. Behrman's comedy, *Jane*, with much of its pleasure coming from the dramatist's deliberate rubbing the rag of his wit over the truthful mind of Jane. . . . The fat red London buses with their Cockney drivers, touring this country as a goodwill stunt. . . . *The Magic Garden*, the giddy, semi-amateur movie of South Africa, with its chirping tune, "The Penny Whistle Blues." . . . The small sculptures, just big enough to fit the hand, of Pericle Fazzini, who has a special skill in moulding the lovely backs of his nudes. . . . *Grand Right and Left*, a delicately balanced farcical novel, with its joke seemingly carved with the aid of a magnifier by Louis Kronenberger, who has the wit and the eighteenth-century skill to do it.

PEOPLE ARE TALKING . . . The fresh extension of Ghoulies, a peculiar version of dealing in bridge. . . . The definition of a pessimist: a mope addict. . . . The important *Matisse: His Art and His Public*, by Alfred H. Barr, junior, who reveals his enjoyment and his enthusiasm all through this big, joyous book. . . . The TV program, "The Continental," which tries to be as intimate as your own toothbrush through the device of a harmless, middle-aged man with an Ezio Pinza accent, playing straight into the camera and out to the audience, presumably made up entirely of women, since he keeps whispering, "Now, dar-rling," and offering champagne, which he alone drinks.

PEOPLE ARE TALKING ABOUT . . . The whirling comic invention of Christopher Fry's play *Venus Observed*, the delight of listening to an amusing mind at work; the pleasure of seeing Lilli Palmer even when there is so little characterization written down that she just plays Lilli Palmer; the semi-ducial charm of Rex Harrison; the thoroughly good character-acting of John Williams, and the handsomeness of John Merivale. . . . *I Never Grew Up*, a memoir which reads as though Cobina Wright, its author, had captured the reader at a cocktail party and both had laughed their way through twenty-five years' gossip. . . . The adagio food flips of the window chefs.



THE U. S. AMBASSADOR TO TURKEY WITH HIS WIFE. The Honourable George McGhee, Texas-born and just forty, is a geologist, oil expert, and public servant, the former Assistant Secretary for Near Eastern, South Asian, and African Affairs. He and his crisply pretty wife have already taken over their new and strategic post, the U. S. Embassy in Ankara.

TURKISH DELIGHT

BY ANN BRIDGE, author of "Peking Picnic" and the new novel on Turkey, "The Dark Moment."

Turkey today, some thirty years after Atatürk's successful revolution, is still a country of the sharpest contrasts: contrasts not only between Oriental and Western modes of life, but between an almost Old Testament civilization and a twentieth-century one.

These contrasts strike one from the outset. As the smart Turkish liner from Marseilles, all chromium and plate glass, bedroom telephones and showers, with officers and stewards in impeccable white, steams up the Marmara towards Istanbul, and the outline of the city begins to profile itself on the skyline ahead, one has the feeling of being borne back into the Arabian Nights. Up to the right a black wall of huge plummy cypresses guards a great cemetery; away to the left the sky is

pricked with the sharp points of countless minarets, rising above the gentle-swelling multiplication of domes of the great mosques, with Saint Sofia shouldering up among them, the highest of all; the toothed battlements of the enormous brick-built mediæval city walls run down to the water's edge. The boat swings round at the mouth of the Bosphorus and comes in to berth beside the highly modern and functional concrete buildings of the new docks, but over their roofs a steep slope of wooden houses rises to Pera, crowded, huddled together, ancient, their windows peering out from the dark timbers like thousands of sightless eyes; and from among these stands up, high and conspicuous, the lofty crenellated shape of the old Fire Tower, built in the Middle Ages, from whose top watchers still scan the city day and night for the first sign of an outbreak, as they have done for centuries—only today they telephone directions, instead of sending runners screaming a warning through the narrow streets.

The streets are incredible—so narrow, so steep, so winding, so frequently blocked with mule-drawn carts or laden donkeys. Through them the huge, smart, American-built taxis hoot a way somehow, and bring you to your completely modern and deliciously comfortable hotel, where within doors there is nothing to suggest that you are not in Paris or New York.

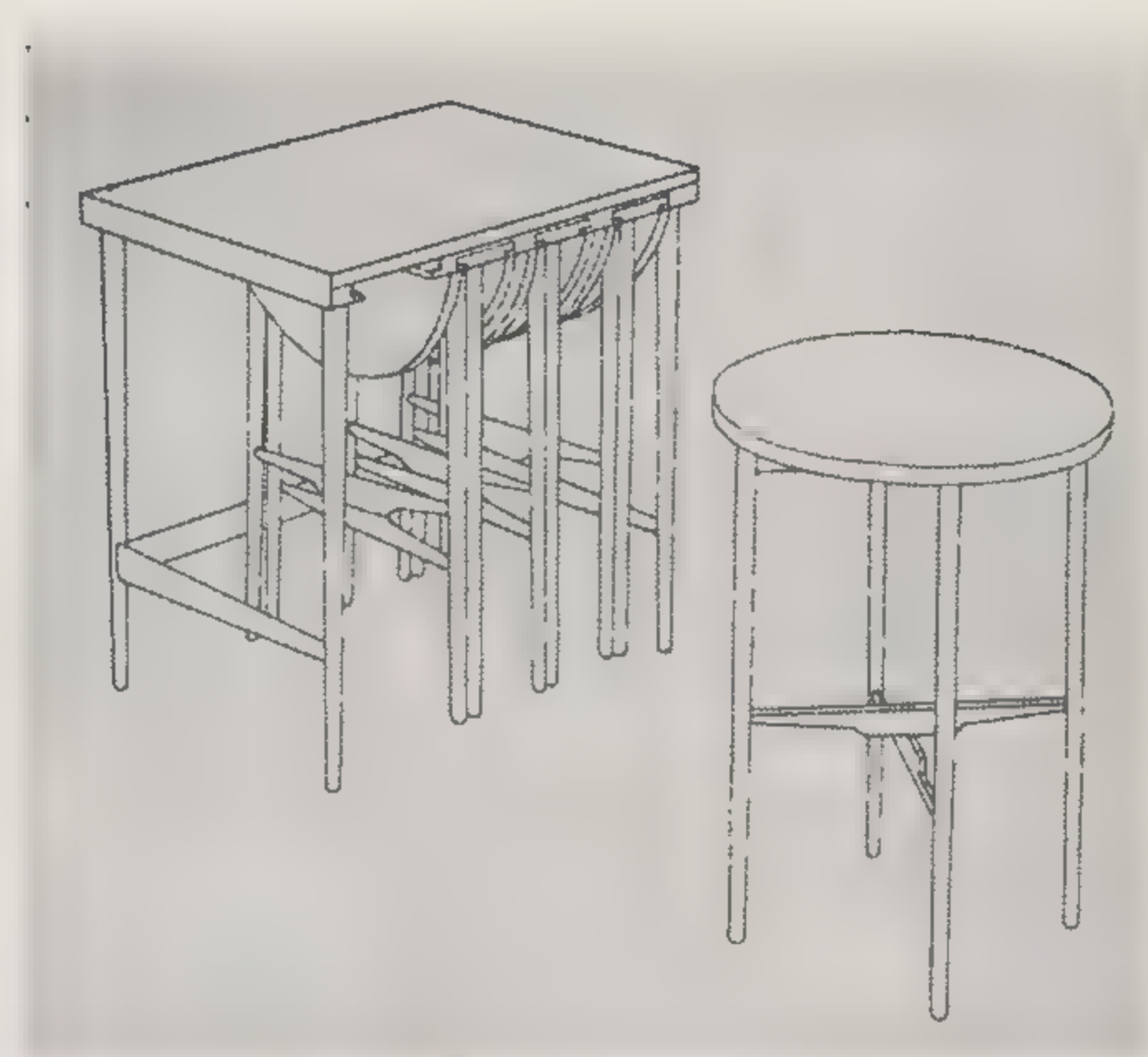
The contrasts are equally marked among the people themselves. I soon found myself on the island of Prin-kipo, a favourite holiday resort, staying in the villa of some Turkish friends, and for the next few weeks was constantly in and out of a number of houses, each full of lively and cultivated people. All the women were immensely chic and smart; the latest French books and periodicals lay about in their drawing rooms, the talk was of current politics—again as if in Paris or London. But at once I was struck by the tranquillity and repose of their life. Hardly anyone, even among the men, played any active game like golf or tennis, and very little bridge; their recreations are reading and conversation. This last is an art, and they enjoy it immensely: Turks will settle down in the morning with a single companion and talk, often on a single subject, for two or three hours on end. After the midday meal they usually retire to rest, which often takes the form of lying on a long chair gazing in meditation at some beautiful object—flowers, a *(Continued on page 142)*





French white metal tray, modern Portuguese faïence.

EATING ALL OVER THE HOUSE (2nd Installment)



Linen cloth to the floor, French gold-and-white porcelain.



Above: Walnut tables fully revealed.

A dining room is still an asset but no longer a necessity. In fact, many of them are assuming the stilted rôle of the old-fashioned parlour, plainly labelled *for occasions only*. Last year (in the March 1, 1951 issue) Vogue proved the thesis of portable food convenient, practical, cosy, and fun. This year Vogue suggests new devices to implement this idea which is as good for dinner alone as for a party—good as a policy or as a makeshift to expand facilities. An air of casualness belies a precision of detail.

Trays must be large enough (size is important as there should be no crowding), light enough, and blessed with a gallery-edge. There are trays with folding legs or with separate tray-stands; folding tables that live in a closet but have their Cinderella side; hot-plates on wheels, needing nothing except an electric outlet; handsome nests of tables that lead a double life; round tops to double a bridge table's original bid. It would seem that *if*, as George Bernard Shaw wrote, "There is no love sincerer than the love of food" and *if* variety is a food of love, then the question becomes not "when do we eat" but "where?"

In the foyer... for an after-theatre supper party in the white, black, and turquoise foyer of Melanie Kahane's studio, little round tables (lower left) alternately covered in pale pink and blue linen cloths, bunched with a cupful of pink and scarlet geraniums. The tables, designed by Bertha Schaefer, come four to a set, nest and stack (see sketch at left) under a squared-off master table used here for serving.

In the library... Patrick Broome, who lives in a really small flat, uses a bookcase shelf as a buffet table, dines from a handsome old Sheraton card table (lower right) pulled up to the hearthside from its station against the wall.

In a bedroom-sitting room or a terrace... luncheon is served on lacy white metal trays, each with its own tray-stand (far left).

OTHER SUGGESTIONS, NOT ILLUSTRATED

Beside a French window... Mrs. Fairfax Potter, the designer, in her Paris apartment, uses a table on wheels, the kind that seems to come attached to a room-service waiter. The table, set in the kitchen with its flaps down,

is narrow enough to pass through any doorway. The maid rolls it in, placing it wherever Mrs. Potter chooses to sit. With the flaps raised, six can be seated.

In the living room, on the terrace... Mrs. Charles H. Marshall and her husband, whether they are in New York or Lenox, never use their dining room unless they have guests. Instead they eat in the living room or terrace, from white gallery-edged wooden trays with folding legs that can be adjusted to cocktail or dining height. The trays with the soup course are placed in front of each of them. A third tray, set between them, has on it the main course.

In front of the sofa... Miss Jean Howard combines a small apartment and a mammoth sofa which seats ten. Guests help themselves from the buffet, pick up a folding black-and-gold table as though it were a second plate; return like homing pigeons to sit in a row. (*More, page 130*)



Polished bare wood, mahogany candlesticks, heavy silver, heavy English ironstone plate.

KERTÉSZ





THE DRESS: ALPACA

THE COAT: JERSEY

Couple of sharp switches here—so concentrate. Alpaca, used for a dress (cut like a coat); jersey, for a coat (cut like a dress). *Opposite:* Off-black alpaca was the cloth of several Fords of the recent Paris collections. Here, it's Oxford grey, slick as pond ice, for a dress fitted by buttons in front, a martingale in back. Collar, buffered with velvet. By Arnold-Fox, of worsted-and-Celanese acetate, \$70. Bendel's Young-Timers; Woodward & Lothrop; The Broadway. *This page:* No heavier than the spring breeze it would shield you from: a coat of pale grey jersey, lined with grey silk Shantung. Here, it's worn with Lilly Daché's hat of green straw; Josef's calf bag. Coat, by Lo Balbo, \$125. Bloomingdale's; J. W. Robinson; The Dayton Co.





THE COMPLETE COSTUME, ADMIRIED BY MRS. EXETER

Mrs. Exeter loves to buy a completed costume—always recommends one to friends circa her age. “Such a timesaver, you know—not having to run around with swatches of material, trying to match things up; the coat to the dress; the blouse to the suit.” Here are three that show what she means.

Opposite page, above: Mrs. Exeter has often noticed just how much a double-breasted suit can do for a man and *his* waistline; so she went to see what one could do for hers. She found that two rows of buttons (plus a feminine-gender nip in the middle, plus a straight skirt) made her look almost as thin as she wished she were. This, of Forstmann chiffon grey flannel, has a blouse of printed silk surah attached to the skirt. About \$135, at Bonwit Teller; Wm. H. Block. Milan straw hat: Braagaard.

Opposite page, below: A fitted coat of silk gabardine Shantung (Mrs. E. notes: “light blue; can use it over *many* dresses”) with its special companion, a dress of plaid silk taffeta. By Fred Greenberg, \$155. At Altman; Himelhoch’s. Worn here with Braagaard’s pleated horsehair hat.

This page, right: A dress of navy-blue and white silk crêpe, the bodice pleated, the skirt panelled, worn under a coat of navy-blue ribbed rayon crêpe—the cuffs faced with print. Under \$200. This, and the beret of Milan straw; longish suède gloves: at Henri Bendel. Dress, also at Famous-Barr; I. Magnin.

This page, the shoe: Neat shoes of navy-blue calf, piped all around with red. Pointed vamp, Continental heel. Shoes, bag, gloves, pearls on these pages: all, Henri Bendel.

The clothes on these pages were photographed at Roslyn Rosier, Town & Country Antiques.




FRANCES MCLAUGHLIN



**NEW VOGUE PATTERNS—
ON A NEW JAMAICA RUN**





The trip was a precedent—the inaugural run of the new B.O.A.C. direct flight to Jamaica, now leaving New York every Tuesday. The clothes we took along are precedents, too: six new summer fashions, made from Vogue Patterns. We photographed them on the warm northern coast of Jamaica, where the upper-seventies weather is like a preview of our June.

Opposite page: Pale and interesting under any sun—a suit with a new narrow box jacket; made here of creamy white acetate-and-silk suiting by Juilliard. Part of the design: white linen collar and cuffs,

setting the precedent for other pale accessories.

John Frederics hat; Dawnelle gloves. Pattern No. 7666.

This page: On the steps of the new Silver Seas Hotel in Jamaica, one of the new tucked bosom shirtwaist dresses. In a dark colour, it might spend summer in the city. We made it for the resorts in figured white cotton shirting by Tootal.

Worn with a black cartwheel, by John Frederics. Black La Mode buttons, Pattern No. 7643.

For other views and sizes, see page 139

MORE

VOGUE PATTERNS—
SUMMER PRECEDENTS





Opposite page: Scoop-necked sheath dress, very spare and curved of line, one part of the fashion story of the coat with its own dress. (The coat for this one is photographed above; shares, with the dress, a single pattern number.)

Dress, black crease-resistant Irish linen by Everfast. Jewellery, La Tausca.

Top: The coat that could move as one with the dress opposite. A bathrobe shape, and just enough shelter on a cool evening; in fine black cotton, striped with dark blue and purple—by Everfast. Coat and dress, Pattern No. 682.

Above, left: The coat-dress, always one for season-hopping, takes one of the new now-through-summer fabrics: green-and-white cotton tweed, by Stoffel. Big pearl buttons by B. G. E. Pattern No. 670.

Above, right: The beautiful bodice idea in a new short evening dress—the area from décolletage to waist embraced by shirring. For summer in white Swiss organdie patterned with yellow roses, by Hafner. Pattern No. 677.

Photographed in Jamaica—seven and one-half hours out of New York—at the new Silver Seas Hotel. Further pattern information on page 139.



NIGHTDRESS SHORT

NIGHTDRESS LONG



How pretty can a nightgown get? As pretty as a dress—and that's the news here. These are dress designer's designs, and have the flavour of pure fashion about them. But they *are* nightgowns, nevertheless: entirely sleepable and washable—as well as pretty. *Above:* Looks like a plan for dinner at home? It's really a white dimity nightgown, with a high waistline, long sleeves—and a separate, sleeveless peignoir of striped cotton. Designed by Brigance, for Tula, \$25. At Lord & Taylor; Hudson's; Neiman-Marcus. Sniff something nice around here? It's rose and jasmine; it's Patou's "Joy." *Opposite:* Look like plans for dancing? They're really (better remind you) nightgowns. Both are sheer nylon tricot; the gown at the left—printed, elasticized at the waist, \$50; the gown at the right—embroidered at the bodice, tied with a wide sash, \$35. We've aerated the short full skirts with our own crinolines. These, Schiaparelli's New York news; at Altman; I. Magnin. The setting of both photographs: Boris Kroll Fabrics.

PRIGENT





**GOOD READING: THE PRICE TAG,
THE SIZE TAG,
THE FABRIC LABEL**

The price tag reads \$20; the size tag says these are dresses for women who wear sizes 12 to 20, 14½ to 22½. On the fabric label, this news: Orlon combined with nylon. And that means these conveniences, built in: complete washability, quick drying, indestructible pleats. At left, a grey dress, Orlon combined with nylon in a Shantung weave. At right, a pale blue dress, Orlon combined with nylon in a chambray weave; touches of quilting. Both by Puritan, \$20 at Bloomingdale's; Wanamaker's, Phila.; The Dayton Co.; The Broadway. The handbag, by Coronet, at Bloomingdale's. Lorgnette by Lugene; eyeglasses at Meyrowitz. On page 133, more dresses of Orlon-and-nylon.



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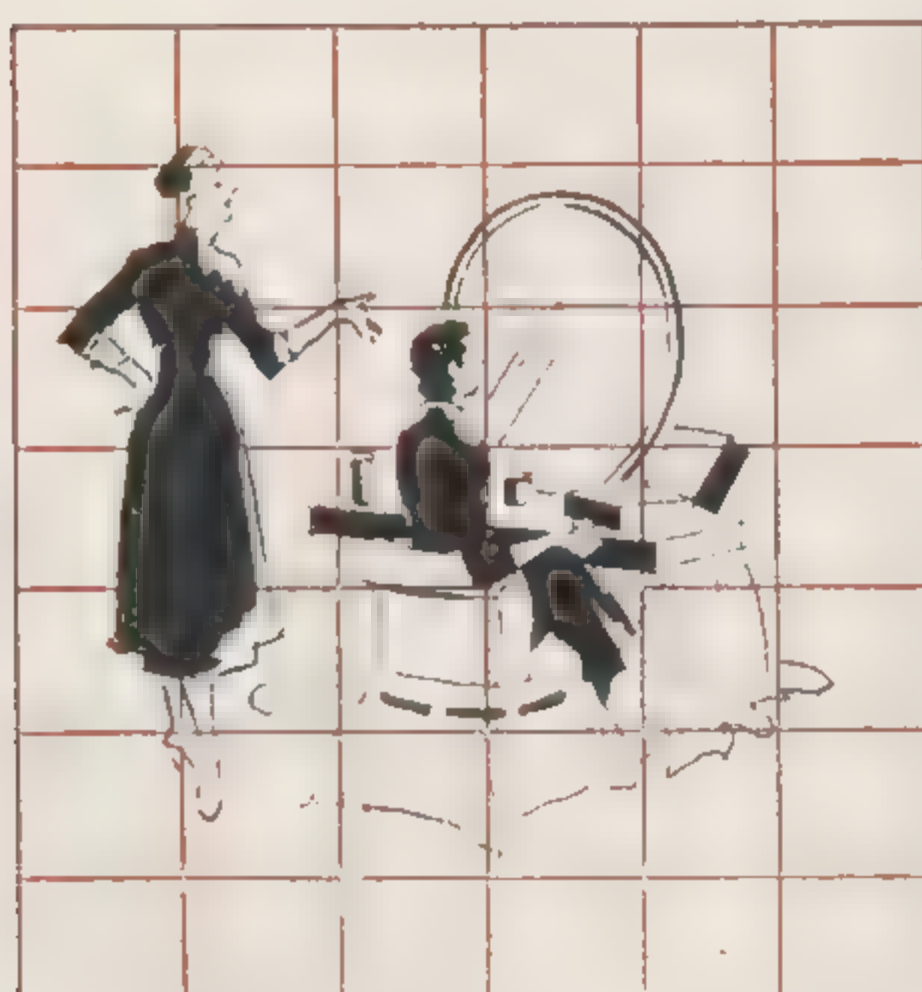
IT'S TRIAL AND ^{NO} ERROR WITH

Beauty Counselors

Grosse Pointe, Michigan

London, England

Windsor, Canada



BEAUTY COUNSELORS, INC. Dept. V-3
Grosse Pointe 24, Michigan

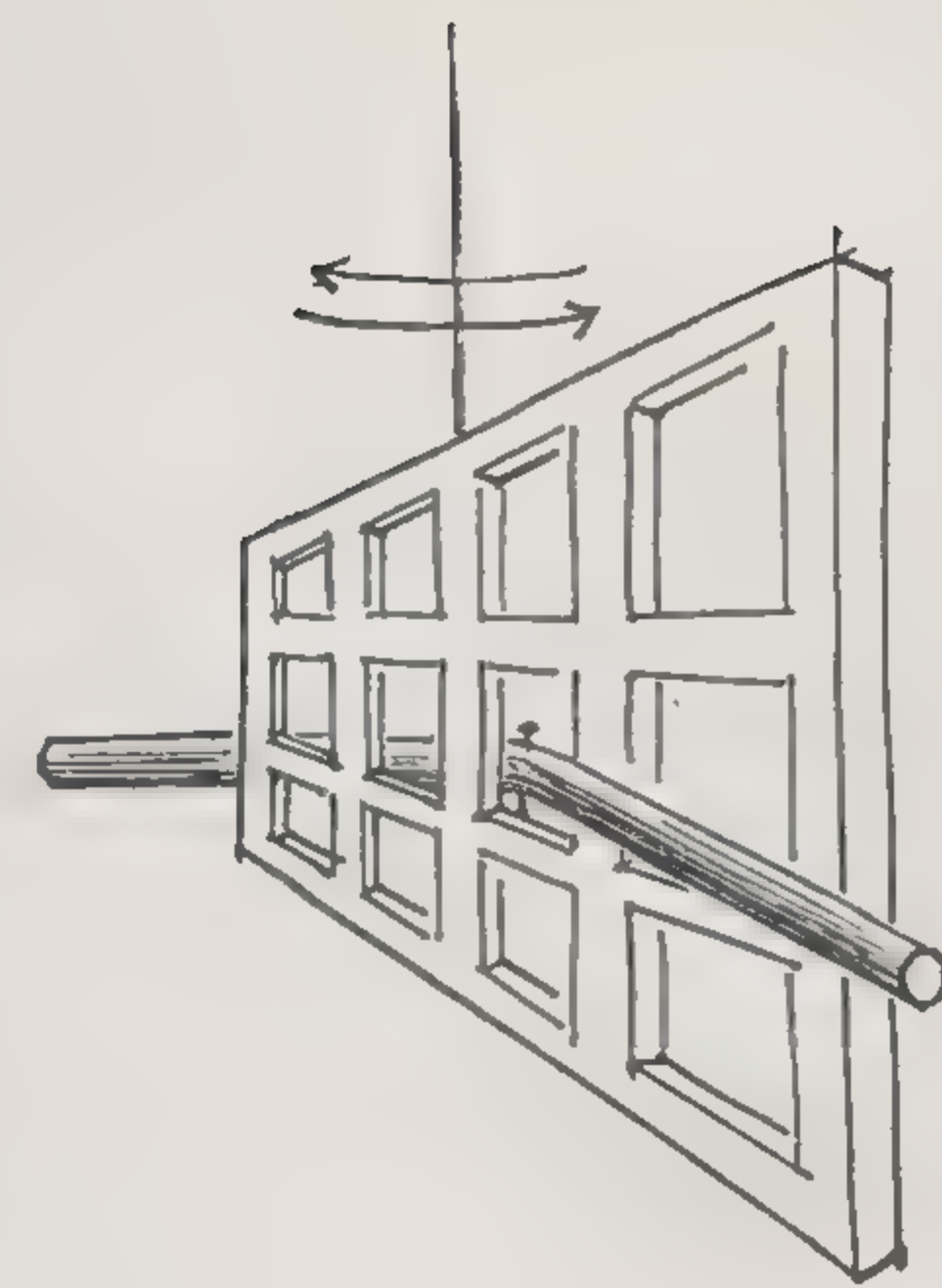
- ☐ I would like to try my next lipstick before I buy. Please have a Beauty Counselor call for appointment.
- ☐ I am interested in how I may learn to be a Beauty Counselor. (I am over 21.)

Name _____

Street _____

City _____ Zone _____

State _____ County _____



Experiment IV. Actually a revolving object: the illusion (right) an oscillating object.

THE INVOLUNTARY BET

(Continued from page 77)

thing in it, he acts, not on what he *knows*, but rather on what he *sees*. It would seem, therefore, that the bets we make, which determine what we see, are really guesses as to the probable results of acting in the particular situation. We can check our perceptions, find out if our bets are right or wrong, only through action.

In life's constant sequence of checking by acting, the rôle of failure, of unsuccessful action, is as important as that of success. Success can only confirm what we already know, while failure points out our inadequacies and opens up opportunities for change and development toward greater adequacy. The over-protected child is a familiar example of a person denied this opportunity by never being allowed to experience the consequences of his own actions.

The way a person reacts to a failure is an indication of that person's potentialities for development and growth. In the distorted room, for example, initial failure in "swatting the fly" quickly makes the observer much more able to act in the room than he ever would have been if he just sat and looked at it. But different people react quite differently. Most observers keep on trying after the first failure, some with grim determination, some with nervous embarrassment, and a few with real, wholehearted enjoyment. At the other extreme are those who refuse to try again at all. A few observers have been known to throw the pointer down and stalk from the experimental room in a fury.

4. The Rotating Trapezoid consists of a trapezoidal piece of sheet metal or cardboard, with holes cut in it and shadows painted on it to give the appearance of a window. It is mounted on a rod connected to a motor which rotates it continuously about a vertical axis. When an observer views this device, however, he does not see a rotating trapezoid, but instead an oscillating rectangular window, swinging back and forth through an arc of about 100 degrees. A particularly interesting effect can be seen if a solid tube is inserted in the window through one of the openings.

Part of the time the tube and the window appear to be swinging in opposite directions so that at one point they seem to hit head on. Different observers see different things when this happens. Some see the tube remain absolutely rigid and appear to cut its way through the window frame. To others, the tube seems to be flexible, so that it appears to stretch out and bend around the window. Here is an important laboratory proof that when different people make different "bets" about the same situation they experience that situation differently. *They literally live in different worlds.*

In one especially interesting experiment using the rotating trapezoid, observers were shown and allowed to feel a steel tube and told that it would be put on the window. They were later shown and handed a rubber tube and told the same thing. Actually a third, wood tube was placed in the window both times. Most observers, however, saw the "steel" tube remain rigid and cut through the window while they saw the "rubber" tube stretch and bend around. Since they had had very little experience in situations like this, the bets they made were quite tentative and easily changed by suggestion or "propaganda."

Such bets are essentially predictions of the results of future actions, based on the probabilities learned from acting in the past. This means that people can pick out of a welter of conflicting possibilities those actions that have the highest probability of being successful. And when we recognize that people never act in a vacuum, that they always act for some purpose of greater or lesser value to them, we can see that the study of perception may eventually help increase our understanding of basic human values.

EDITOR'S NOTE: The tall, prematurely balding author of this article is a member of the Department of Psychology at Princeton University. Originally an electrical engineer, he was a radar expert in the Pacific during World War II, returned to Princeton for his Ph.D. in Psychology.

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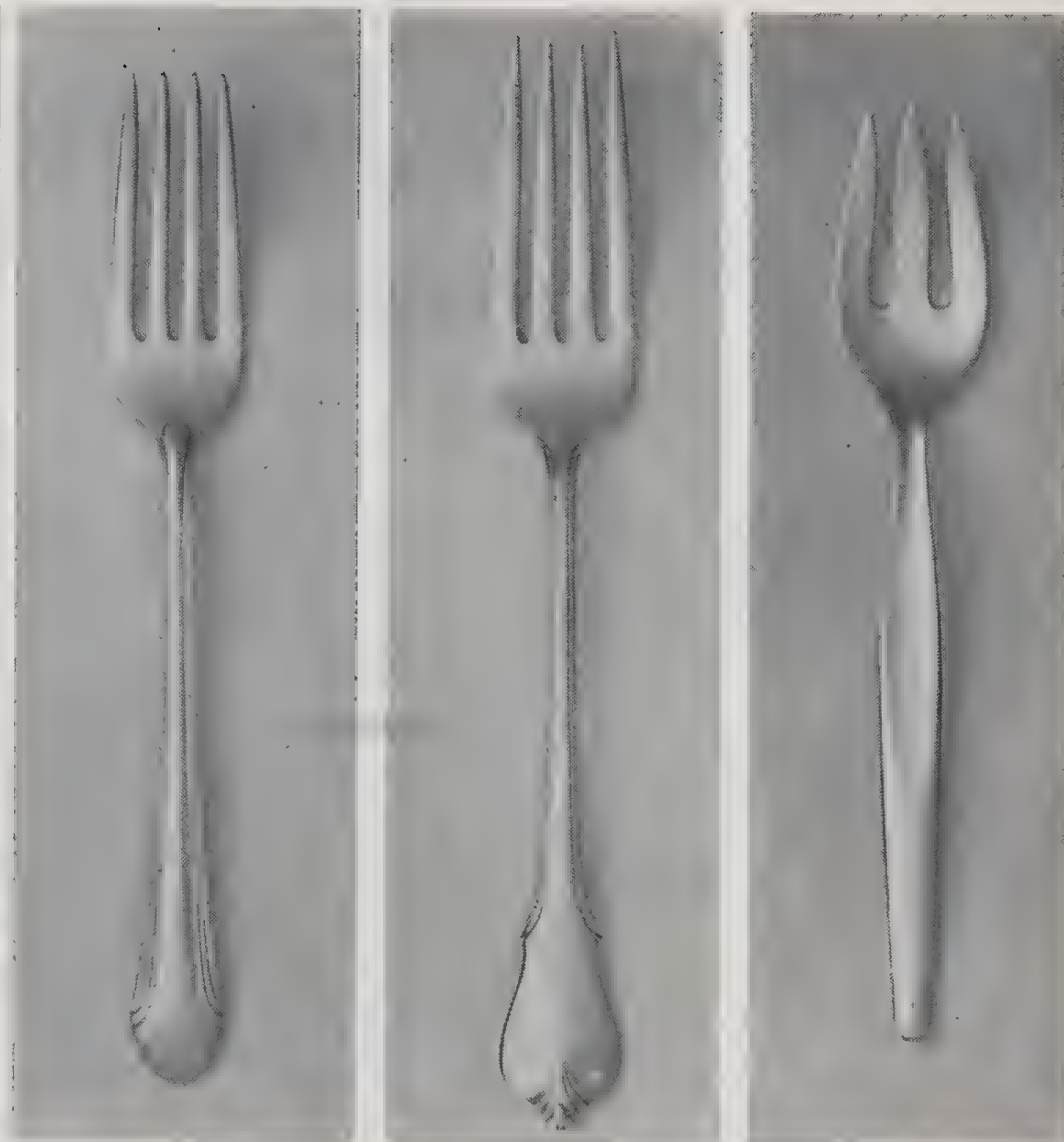
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Left: Alvin "Romantic" pattern luncheon fork.

Centre: Wallace "Grand Colonial" pattern dinner fork.

Right: Towle "Contour" pattern salad fork.

EATING ALL OVER THE HOUSE

(Continued from page 115)

WHERE TO BUY AND HOW MUCH

In the foyer . . . Round Irish linen cloth, six napkins to match, \$14.75; Mosse, Inc. Square walnut table, four folding round tables underneath, \$243; M. Singer & Sons (to order through decorators). Sèvres porcelain dessert plates, \$130 a dozen; crystal champagne goblets, \$12 a dozen; antique sterling shell salt dishes, \$36* a pair; antique pot-de-crème set, \$75; all, Doni Donovan. Fresh geraniums, Jack Kelly.

In Towle's sterling silver "Contour" pattern: teaspoons, \$58.20* a dozen; luncheon knives, \$78* a dozen; salad forks, \$77.40* a dozen; demitasse spoons, \$39* a dozen; luncheon forks, \$87* a dozen; six-piece place setting, \$37.50*.

In the library . . . All from Bergdorf Goodman: antique folding card table, \$420; antique ironstone plate, \$96 a dozen; mahogany candlesticks, \$65 a pair; bronze cigarette box, \$15; water goblets and sherry glasses, \$19 a dozen, including three-letter monogram. Ship's decanters, \$12 a pair; English plated silver salt-and-pepper shakers, \$36* a pair; English plated silver mustard pot, \$25*.

In Wallace's sterling silver "Grand Colonial" pattern: dinner forks, \$99.60* a dozen; dinner knives, \$79.20* a dozen; dessert forks, \$72* a dozen; dessert spoons, \$87* a doz.

In the bed-sitting room or terrace: All from Alice H. Marks: French metal tray, \$35; white leatherette place mat, \$32.50 a

dozen; white Portuguese pottery individual casserole on green leaf plate, \$4.50 each; pottery cauliflower salt-and-pepper shakers, \$3.50; white linen napkin, \$24 a dozen; crystal water goblet, \$10.50 a dozen; china butter plate, \$15 a dozen.

Antique Louis XVI chair, \$285; from Roslyn Rosier's Town & Country Antiques. Folding black and gold tray-stand, \$16.50; from Bergdorf Goodman.

In Alvin's sterling silver "Romantic" pattern: luncheon forks, \$69* a dozen; luncheon knives, \$72* a dozen; salad forks, \$63* a dozen; teaspoons, \$45* a dozen; butter spreaders, \$48* a dozen; six-piece luncheon set, \$29.75*.

Round tops for bridge table, seating six, \$6.95; Lewis & Conger.

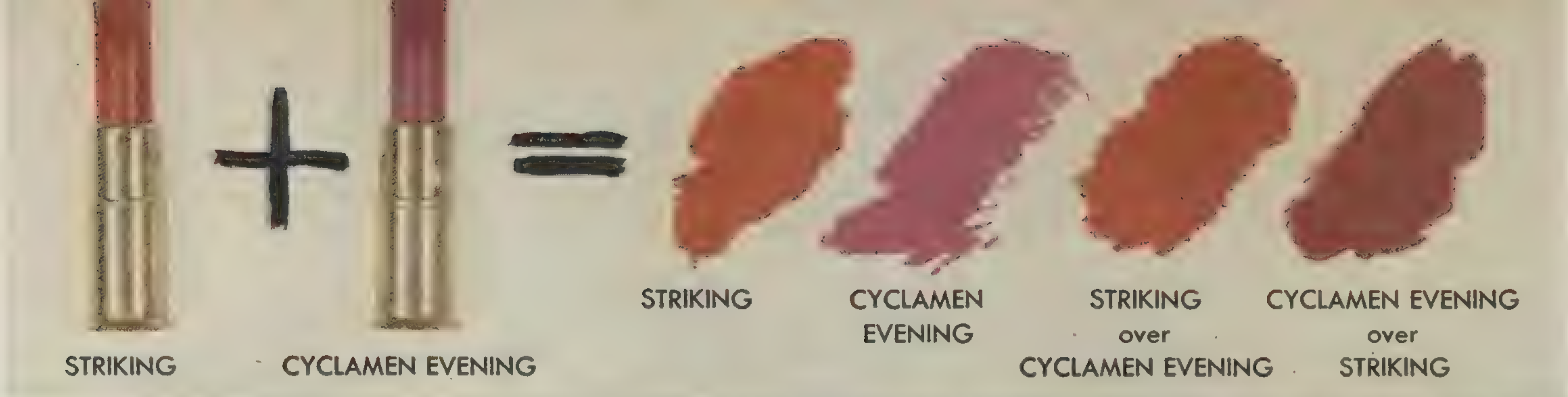
Bridge table with extension leaves, to seat six, with leather top, \$49.50; reproduction of old gaming table in mahogany with green or red leather top, \$145; Alice H. Marks.

Butler's folding tray table, \$17.95; nest of four tray tables, \$29.95; two-tier wheeled Hotable, thermostatically controlled radiant-heated glass top, \$59.75; Hammacher Schlemmer.

Italian wheeled cart of mahogany and brass with folding top that opens to a full-sized serving table; brass bottle racks, \$175; Carole Stupell.

"Serve-Master" folding serving cart with heat-proof Masonite trays, enamelled steel frame, in black, red, or green, \$9.95; Goldsmith's.

*FEDERAL TAX INCLUDED



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2



MIEHLMANN

3

DISCOVERIES IN BEAUTY

Last issue we talked about saving measures in beauty. Here are more: big—really big sizes that save money, bother, and buying time.

1. *Ten and one-fourth ounces* of cold cream; a really big jar by Pond's that you can dip deep into, cover your face and throat with a frosting of cold cream, and wipe away even the most stubborn grime, at a tiny cost. \$1.39*. Gimbels.
2. *Two and a half pounds* of bath salts in an old-fashioned crock, with a fragrance as old and new as spring, April Violets. This glass crock by Yardley holds enough crystals for a whole year of spring. \$3.50*. Bloomingdale's.
3. *Sixteen ounces* of a light cleansing oil, gentle to your skin and made by Estée Lauder to be used night and morning. There is enough in this thrift-sized bottle for many days of this twice-a-day routine. \$4*. Saks Fifth Avenue.

*PLUS TAX

**SEQUEL:
ORLON-AND-NYLON
DRESSES**



More of the new Orlon-and-nylon dresses we talked about on page 126; price-tagged at \$20; size-tagged 12 to 20, 14½ to 22½. *Left:* For this grey two-piece dress, Orlon-and-nylon in a linen weave. (The different weaves, all a matter of the proportion in which the two fabrics are combined.) The skirt here, indestructibly box-pleated.

Right: Easy-skirted shirtwaist dress of beige Orlon-and-nylon in a linen weave. The collar, of white nylon faille, is removable. Among the advantages of the new Orlon-and-nylon combination are complete washability, quick drying, and stability of shape. Both dresses by Puritan; \$20 at Bloomingdale's. Also at F. & R. Lazarus; Rich's.



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fabulous fashion
with practical

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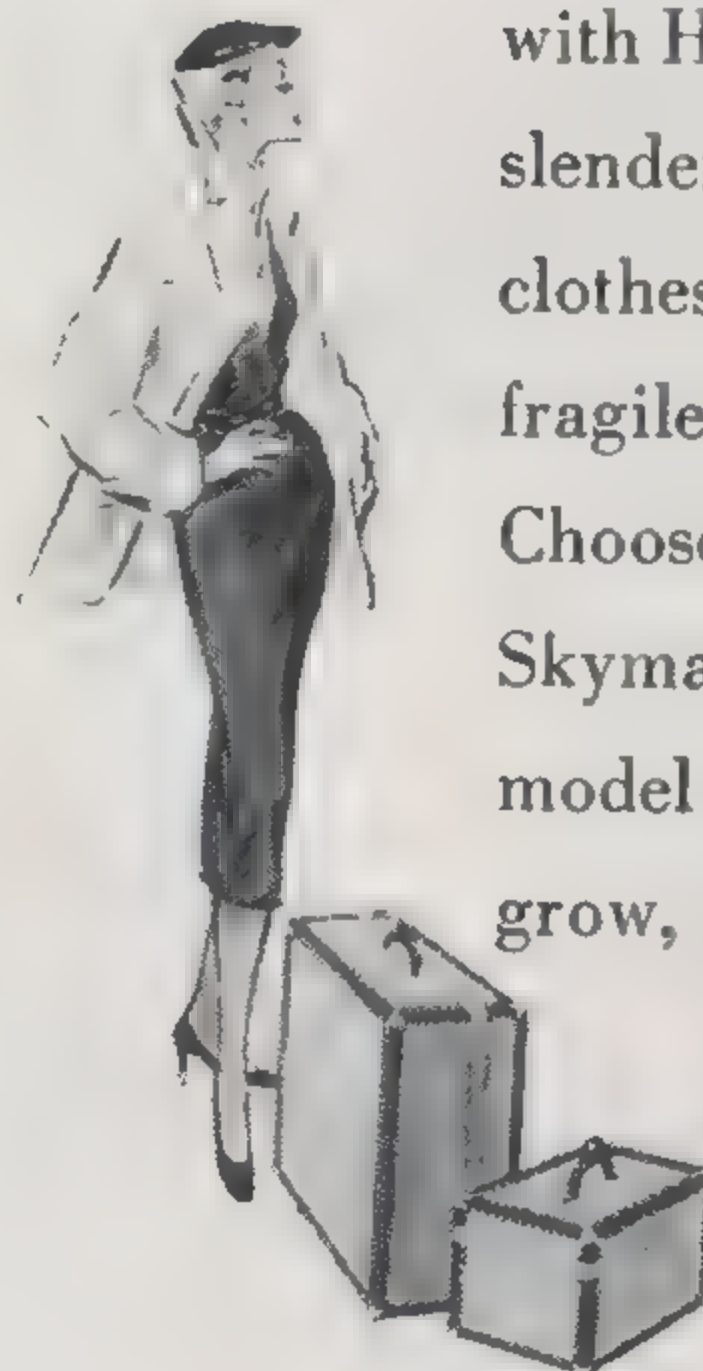
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LUGGAGE



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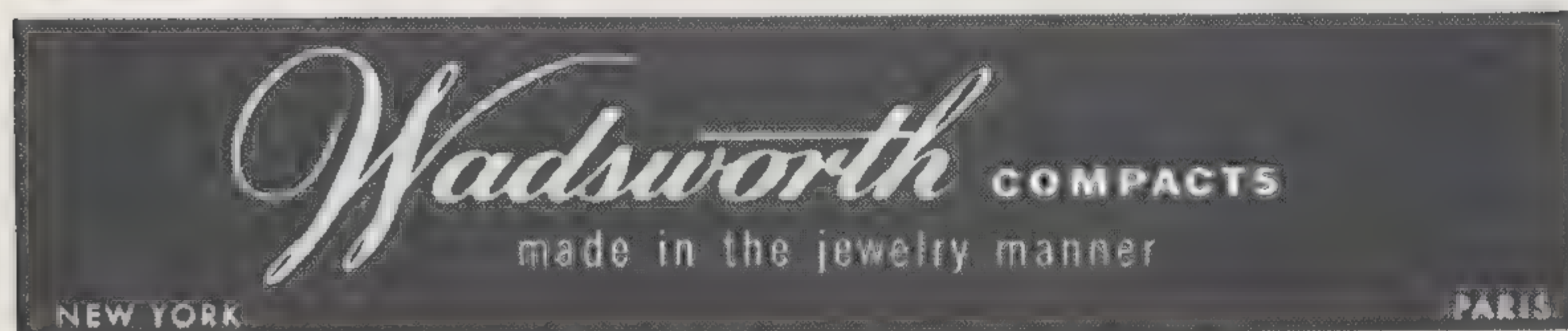
If you're tired of toting a heavy handbag, you'll applaud these luminous lovelies that help to lighten that load. Such light, and such bright ways to beauty—sequin spangled, color lined. Look for Wadsworth's new "Crystelle" compacts . . . at all fine stores.



SOCIAL BUTTERFLY, sequin-spangled. One wing holds powder, the other pills. \$7.95

PARQUET, underlaid with sequins. \$7.95

AMOURETTE, crowned with golden cupid. \$7.95



PENN

DAVE BRUBECK, composer-pianist, whose face appears blurred in the photograph on page 78.

COOL JAZZ (Continued)

ing imitations of imitations of Parker. Perhaps the greatest compliment that can be paid him is an accurate description of his talent. Where other purveyors of bop stick closely to the cadences, changes, and rhythmic devices that identify their formularized expression, Parker goes further and further afield. His melodic ideas are instinctively structured, spontaneously developed, and ingratiating.

There are no singers in cool jazz: if there were, their sound would probably be an agonized silence or a soft whisper. But there are such lovely voices as Stan Getz's tenor saxophone. Getz, at twenty-five, can look back on nearly a decade of big and small band blowing of all kinds, with every variety of music and musician in jazz—playing experience that had to make him either a hopeless eclectic, with a little of everybody's sound and none of his own, or a distinct personality immediately identifiable as himself. He chose the latter. Getz, with his scrubbed school-boy look and bright blue eyes, has always had a photographic memory for music. There are few musicians who know as many tunes as he does, as anybody who has worked with him can attest. He used to memorize the library of each band he was with—Benny Goodman's and Woody Herman's among them. Now his identification with the soft, clean, clear air of the new sound is complete.

In England, you hear Getz's sound and his ideas played by almost all the young tenor saxophonists. In Sweden, where he appeared last year, no other way of playing the instrument is imaginable to the present generation of jazz musicians. (In the same way, the laconic trumpet formulations of Miles Davis, a close playing associate of Charlie Parker's, have been sedulously imitated by young Britons, Swedes, and Frenchmen.)

Lee Konitz has come to define the alto saxophone sound for young European and American jazzmen. Konitz, a wiry, intense man still in his twenties, has left far behind the quivers and quirks of the jazz vibrato.

This is a matter of conviction with him, carefully planned and executed. In his playing, as in his talking and thinking, a degree of consciousness emerges which colours every solo line he plays on the alto saxophone. The precise valuation he gives his notes moves his music from fragment to whole, from sound to statement. A similar awareness is vital, if one is to apprehend the rich invention and feel the lovely texture of his playing. The fine facets of his music hide something even finer beneath, the conscious exploration of all that is or can be in jazz.

Meeting John LaPorta, one wonders where in his reticent person he holds the brilliant array of new ideas he has displayed in his few night club and record appearances. His nearsighted eyes behind heavy glasses, his mousy voice, his retiring disposition suggest a student of one of the dead languages, perhaps, or a librarian. But challenge one of his musical ideas, carry the argument beyond words and put a clarinet in his mouth, and watch the mouse become man, an inspired man with a compelling message. If one probes enough, one may also stimulate words, and then one of the most alert musical minds in jazz may begin the constructive but relentless analysis of his own music and anybody and everybody else's—from Bach, whose harpsichord and organ music he has transcribed for jazz instruments, through Mozart to Schoenberg, Berg, Bartok, and other contemporaries. No other clarinetist, not even the brilliantly skilled Buddy DeFranco, has caught so much of the impact of modern music on his instrument as LaPorta.

Dave Brubeck, a genial, loquacious man with a wide-open smile, is a fine pianist and composer, and almost singlehandedly responsible for a renaissance of jazz in San Francisco. Before his coming the city was singularly devoted to the raucous, if enthusiastic, revivals of pre-World-War-I Dixieland by such bands as Lu Watters' Yerba Buena group and Kid Ory's crew.

COOL JAZZ

Brubeck's music is polytonal in texture, generally written in two or more keys at once. With a brilliant bass player, Ronald Crotty, and a doubly able drummer and vibraphonist, Callen Tjader, he recorded the most engaging and provocative jazz trio sides of 1950 and 1951. With the addition of horns and the filling out of his rhythm section, he did as much for the larger jazz chamber group—in his case an octet. Of the works for the latter, a "Fugue on Bop Themes" is the most immediately arresting, but all of the trio and octet scorings and performances partake equally of Brubeck's active imagination.

There is an altogether different balance in the piano-playing, composing, teaching, and band leading of Lennie Tristano. Padding about his apartment in slippers, his stocky, muscular frame clothed in pyjamas, he carries his conversations from his living-room-practice-room through his bedroom into his kitchen and dining room. Talk usually begins at one or two in the afternoon and often carries on until six, seven, eight, or even later in the morning.

With four other men—among them Lee Konitz, his student—he performed the most audacious experiment yet attempted in jazz, in 1949. The experiment was to create out of technical skill and intuitive resources a music that would be at once atonal, contrapuntal, and improvised on a jazz base. The success of the experiment is indelibly marked in the grooves of a Capitol record called

"Intuition." A still more delicate musical balance is the governing frame of Tristano's piano improvisations today. He produces an exhilarating rhythmic tension to match his subtle tonal texture. Such music has won Tristano the unqualified admiration of several of America's most distinguished classical composers, who find in his work an adventurousness, a subtlety, and a delicacy to match their own.

For many years Lennie Tristano has had to exercise delicate controls. His eyesight, weakened at birth by influenza, disappeared when he was ten. As a blind conservatory student, he wandered far from traditional composing and playing procedures, as he mastered most of the instruments of the orchestra. As a jazzman, he has never accepted the commercial requirements succinctly proclaimed in the signs which used to adorn the Decca recording studios: "Where's the melody?" The result is that neither he nor such colleagues as Lee Konitz and John LaPorta have caught the imagination or sympathy of the men who administer the jazz business, the managers and the bookers.

This new jazz is deeply moving to hear; it is, of course, even more satisfying to play. For it rests upon the pillars of all music, the great supports that buoyed the polyphony of Bach and gave depth to the elegance of Mozart. The performances of these men represent at least a par-

(Continued on page 139)



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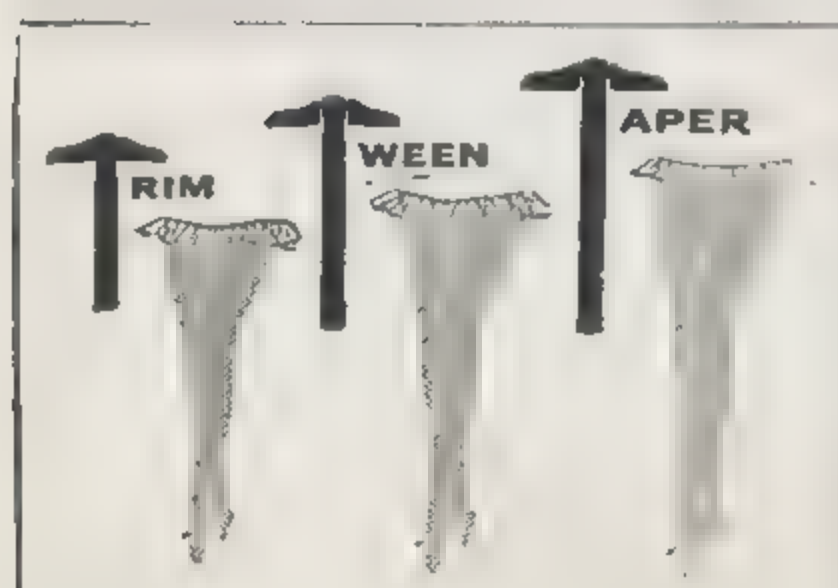
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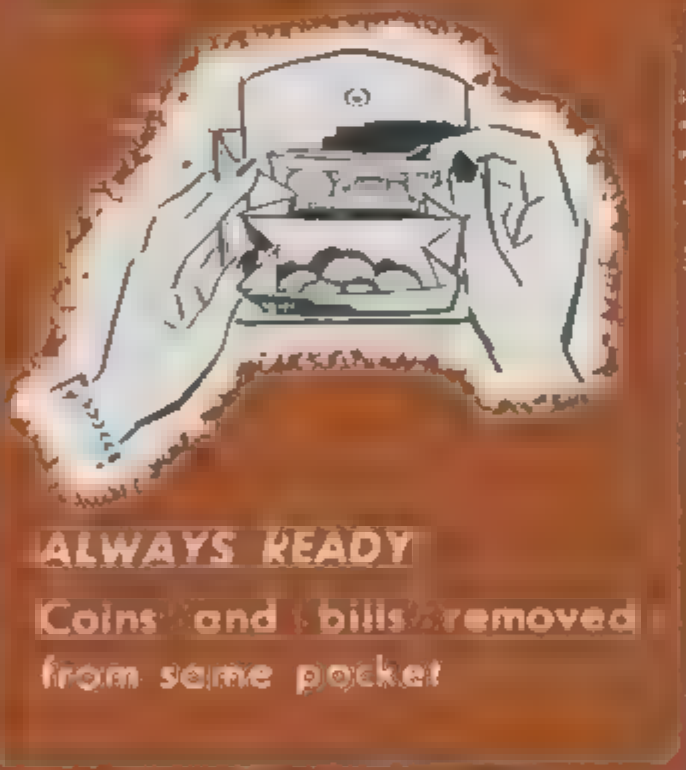
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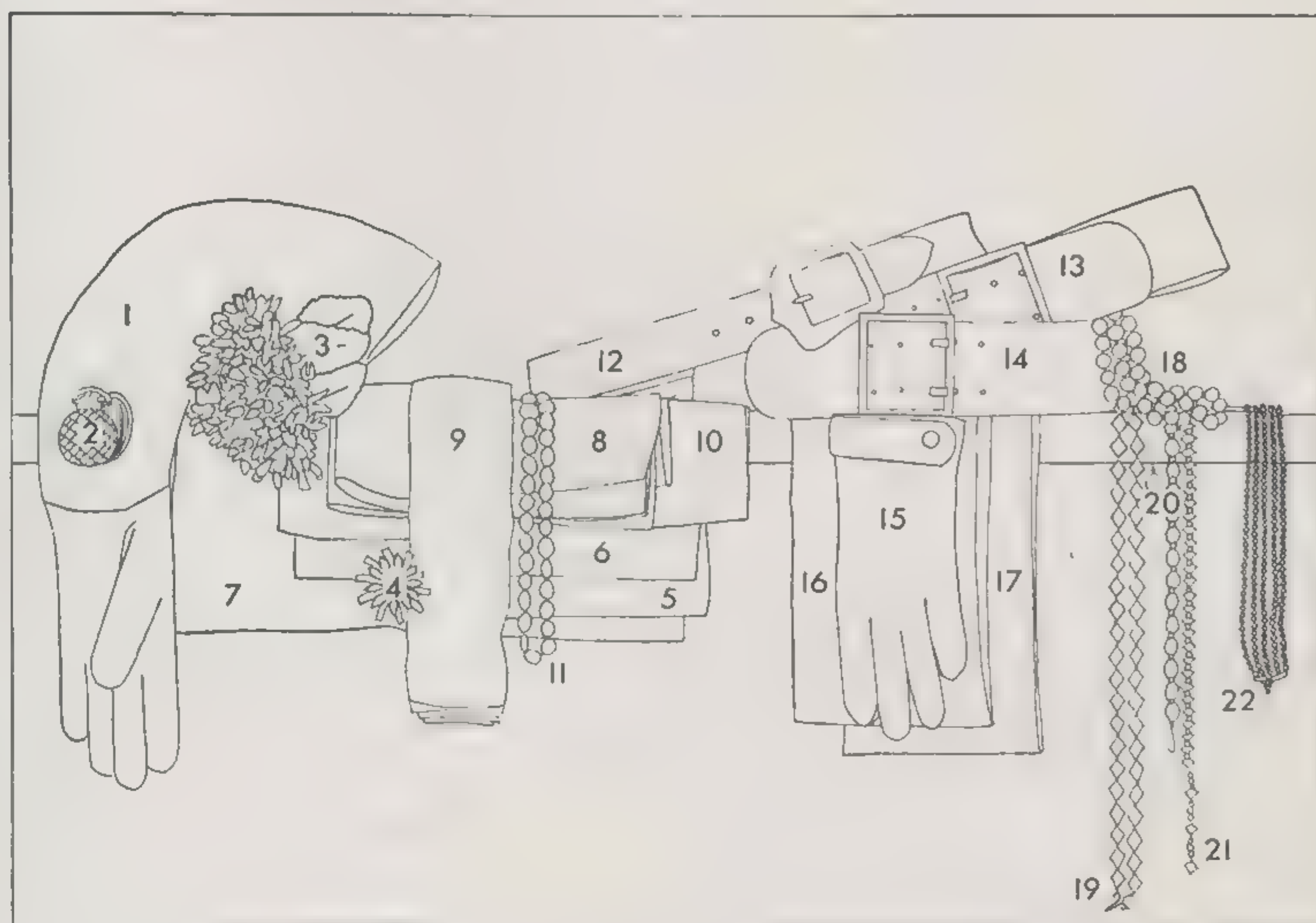
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SPRING NECESSARIES

Here, plotted for detail, are the fashion accessories photographed on pages 89, 91, and 95. Here are the slip-on scarfs, the pearls, the big, important pins that cultivate the throat-line. Here, too, the new belts and fascias to cinch the waistline; bags, fans, gloves, in colours that complement. And here, their basic facts of price and store.



Spring necessities in green and yellow (page 89)

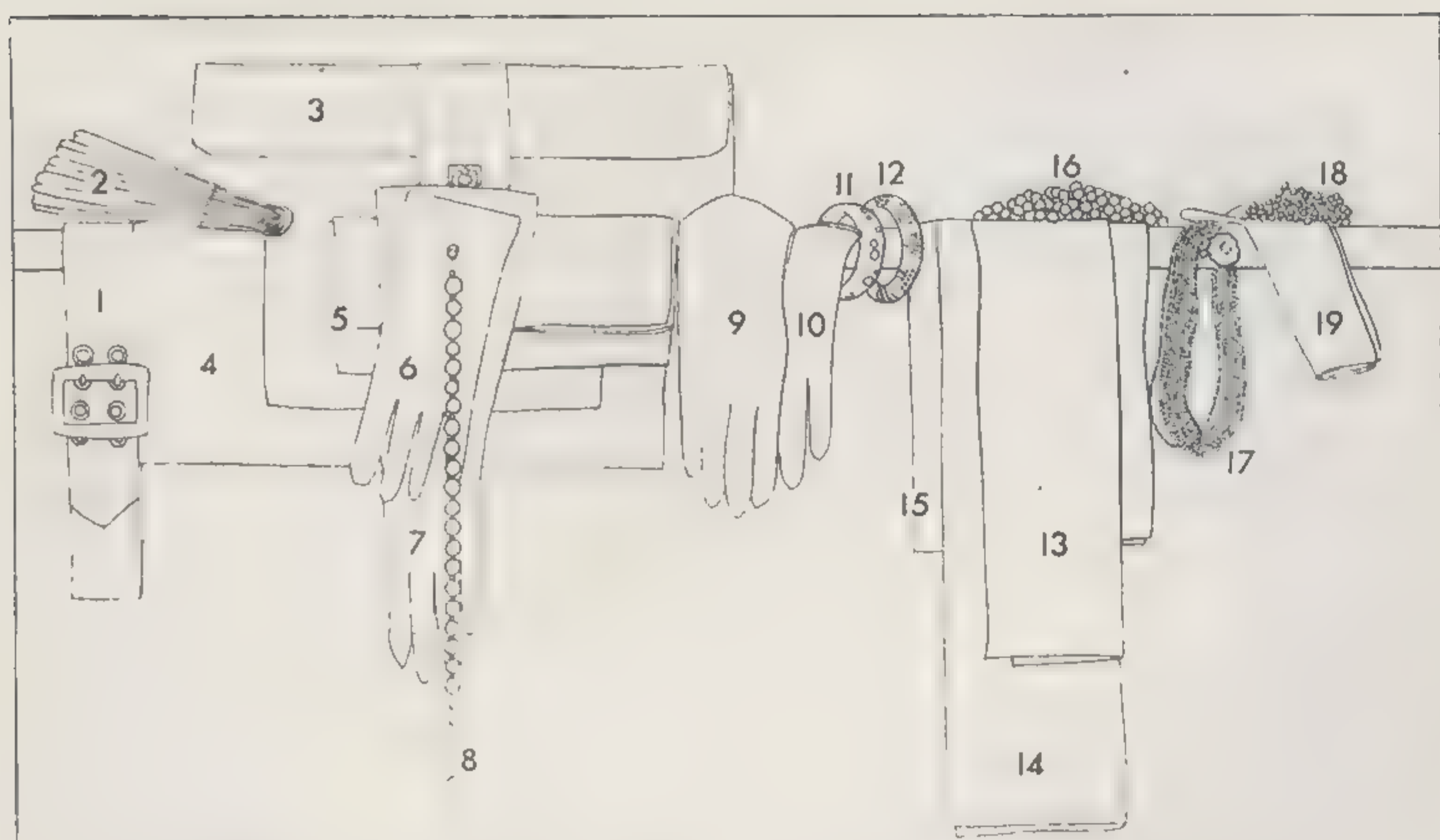
1. Yellow cotton gloves, eight buttons long. A Jean Dessès design for Ireland, \$7.50. Bloomingdale's.
2. Duochrome rhinestone pin. By Trifari. \$35*; Saks Fifth Avenue.
3. Yellow cotton violets. Flower Modes, \$2 a bunch. From De Pinna.
4. Rhinestone flower pin. By Bogoff, \$15*. Henri Bendel.
5. Tissue taffeta scarf, with a woven stripe. By Echo, \$8. Saks Fifth.
6. Batiste scarf, hand-rolled and printed, with a striped centre, solid border. Burmel, \$1; Macy's.
7. Cotton scarf (26 inches) with a hand-rolled edge. By Bloch Frères, \$2.50. Saks Fifth Avenue.
8. Silk square, hand-screened, with a miniature dot, white ground. By Vera, \$1. At Saks Fifth Avenue.
9. Scarf, hand-screened silk and a yard square. Vera, \$3. Altman.
10. Fringed silk taffeta scarf, solid-colour, with a hand-rolled edge. By Symphony, \$3.50. Henri Bendel.

11. Strand of crystalline wafers. Vogue Jewelry, \$3*. Bonwit Teller.
12. Cowhide belt, with tooled design in green. \$18. At Phelps.
- 13 & 14. Saddle-stitched leather belts, in green, in yellow. By Schaffer; \$8 each. Bloomingdale's.
15. Duochrome cotton gloves. By Van Raalte. \$3. Franklin Simon.
- 16 & 17. Cotton squares (20"), with hand-rolled edges. By Bloch Frères, \$1.50. Lord & Taylor.
18. Two-strand necklace: gilt-sprinkled glass beads with gilt beads. By Castlecliff, \$10*. Milgrim.
19. Double-strand crystalline necklace of large, lantern-cut beads. By Vogue Jewelry, \$12.50*. De Pinna.
- 20 & 21. Single-strand necklaces of crystalline beads and rhinestones: barrel cut, \$10*; lantern-cut, \$12*. Vogue Jewelry. Bergdorf Goodman.
22. Five-strand choker of green crystalline beads. By Vogue Jewelry, \$16.50*. From Bonwit Teller.

Spring necessities in red and pink (page 91)

1. Elkskin belt, brass-buckled. By Elegant. \$4, John Wanamaker.
2. Bone-and-eyelet fan. \$9. By Perlman, to order. At Henri Bendel.
3. Kidskin bolster bag with a gold-plated lock. By Renée Montague. From Neiman-Marcus.
4. Fringed silk tissue taffeta scarf. By Echo. \$7.95. At Saks Fifth Ave.
5. Cotton scarfs in purple and two pinks (20" square). By Bloch Frères. \$1.50 each. Lord & Taylor.

*PLUS TAX



6. Ticking glove, Renée Montague. From Neiman-Marcus.

7. Cotton gloves, eight buttons long. A Dior design for Shalimar. \$5. Marshall Field; J. W. Robinson.

8. Porcelain beads, both dotted and undotted; \$1*. By Coro, at Altman.

9. Acetate gloves with white cotton palms. By Novoglove, \$9.50. Altman.

10. Cotton gloves, pigskin palms. By Alexette. \$4; Bloomingdale's.

11. Cuff bracelet, inset stones. \$4*. By Ernest Steiner. From Altman.

12. Gilt-lacquered bracelet. By Schwab. \$12*. Lord & Taylor.

13. Polka-dotted silk crêpe scarf (18" square). By Echo. \$2. Altman.

14. Silk plastron scarf, shaped into a collar at the neck, white, with a red border. By Vera. \$3; Altman.

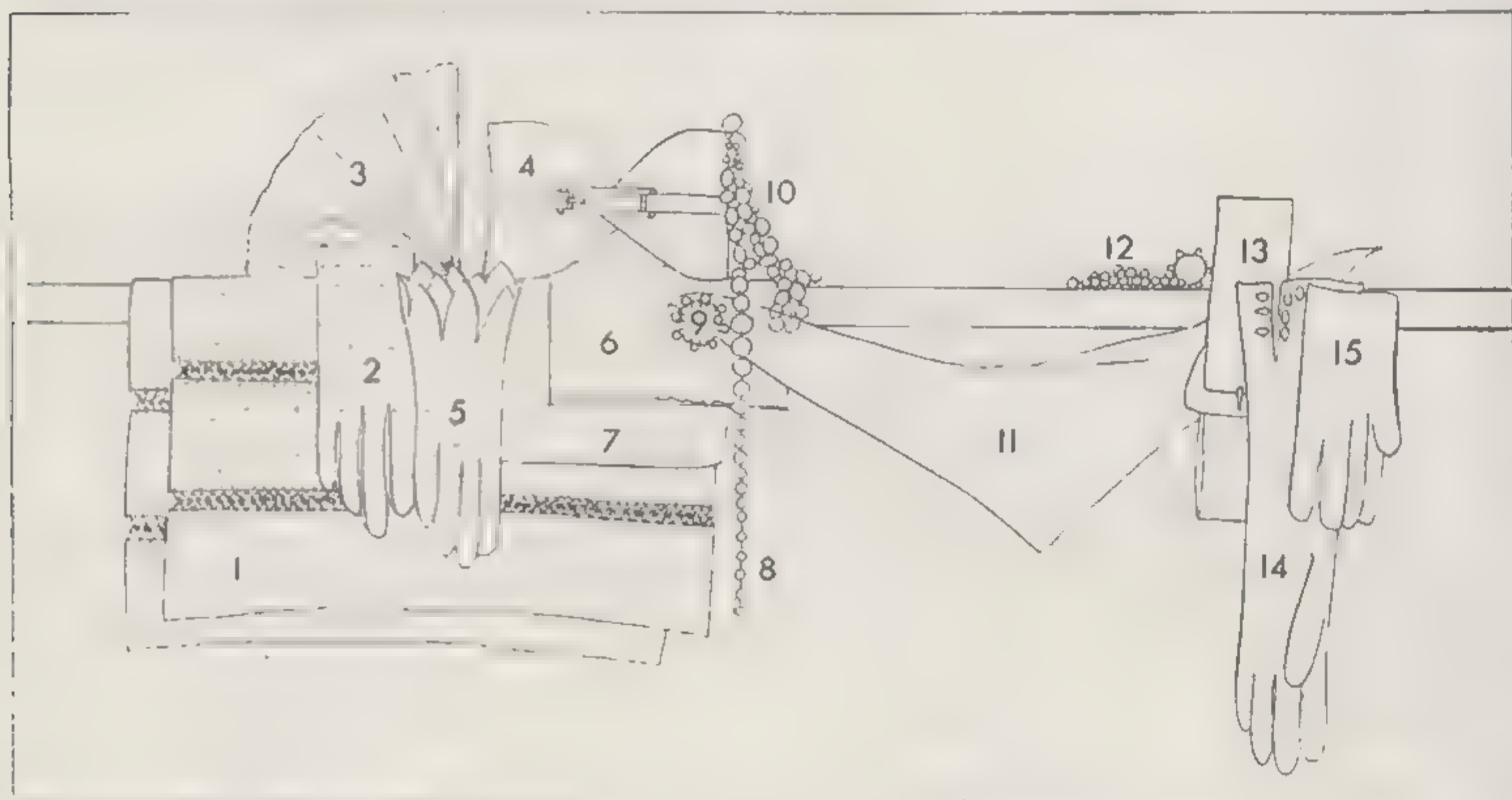
15. Cotton scarf (30" square). By Bloch Frères. \$1.50, at Altman.

16. Two-strand necklace, red and gilt. By Castlecliff. \$7.50*. Altman.

17. Fifteen-strand bead cowl. By Miriam Haskell. \$35*. Saks Fifth.

18. Showering bracelet of beads. Miriam Haskell. \$35*. Saks Fifth.

19. A very sheer batiste scarf (21" square). By Burmel. \$1; Macy's.



Spring necessities in black and white (page 95)

1. White stole, doubled wool jersey, with two rows of hand-fagoting. By Echo, \$25. From Jay Thorpe.

2. Lambskin glove, crocheted in stripes. By Kislay, \$21. At Best's.

3. Bone-handled fan, eyelet-edged net. Perlman, \$12. Henri Bendel.

4. Calfskin fascia, black on white, Annette. \$30; Bergdorf Goodman.

5. Short capeskin glove, with a petal cuff. Jean Dessès design for Ireland. \$8.50; Bloomingdale's.

6. Linen handkerchief, harlequin-printed, with a hand-rolled edge; Burmel, 65c. From Lord & Taylor.

7. Hand-rolled cotton square, by Bloch Frères, \$1.50. Lord & Taylor.

8. Pearl and gilt bead necklace. Fashioncraft, \$7.50*. Saks Fifth.

9. Porcelain bead pin, gilt setting. \$6*. Dalsheim, at Lord & Taylor.

10. Bead necklace, white, striped, gilt. Coro, \$2*. Saks 34th Street.

11. Polka-dot triangle scarf, silk crêpe. Vera, \$1. Bloomingdale's.

12. Porcelain, rhinestones, and jet necklace, three strands. By Dalsheim, \$7.50*. Lord & Taylor.

13. Harlequin fascia, in patent plastic, with a cowhide-lining. By Elegant, \$2.50. From Altman.

14. Handsewn cotton glove. By André David, \$7. Bloomingdale's.

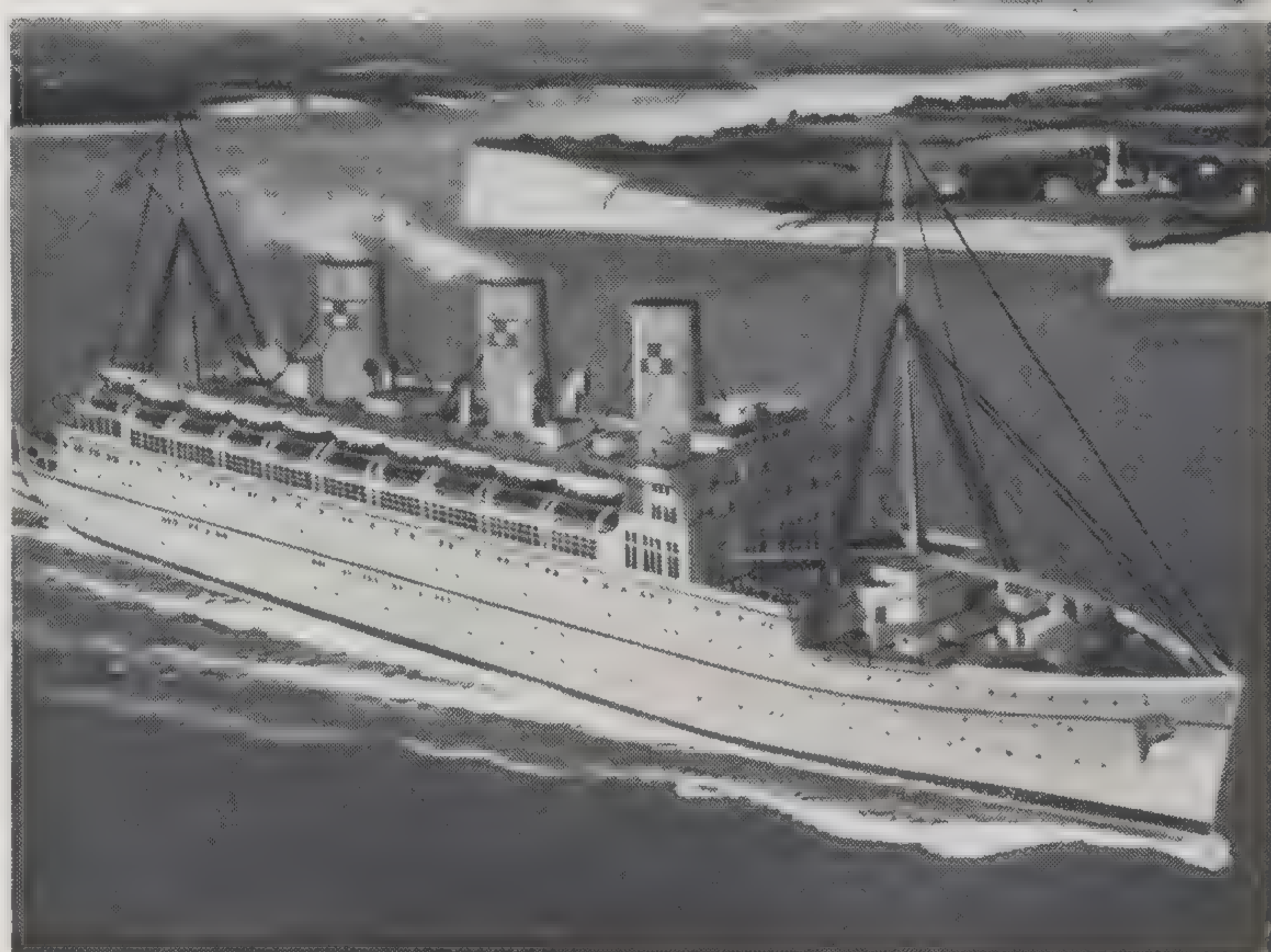
15. String-knit gloves, elasticized wrist. Dawnelle, \$2. Bonwit Teller.

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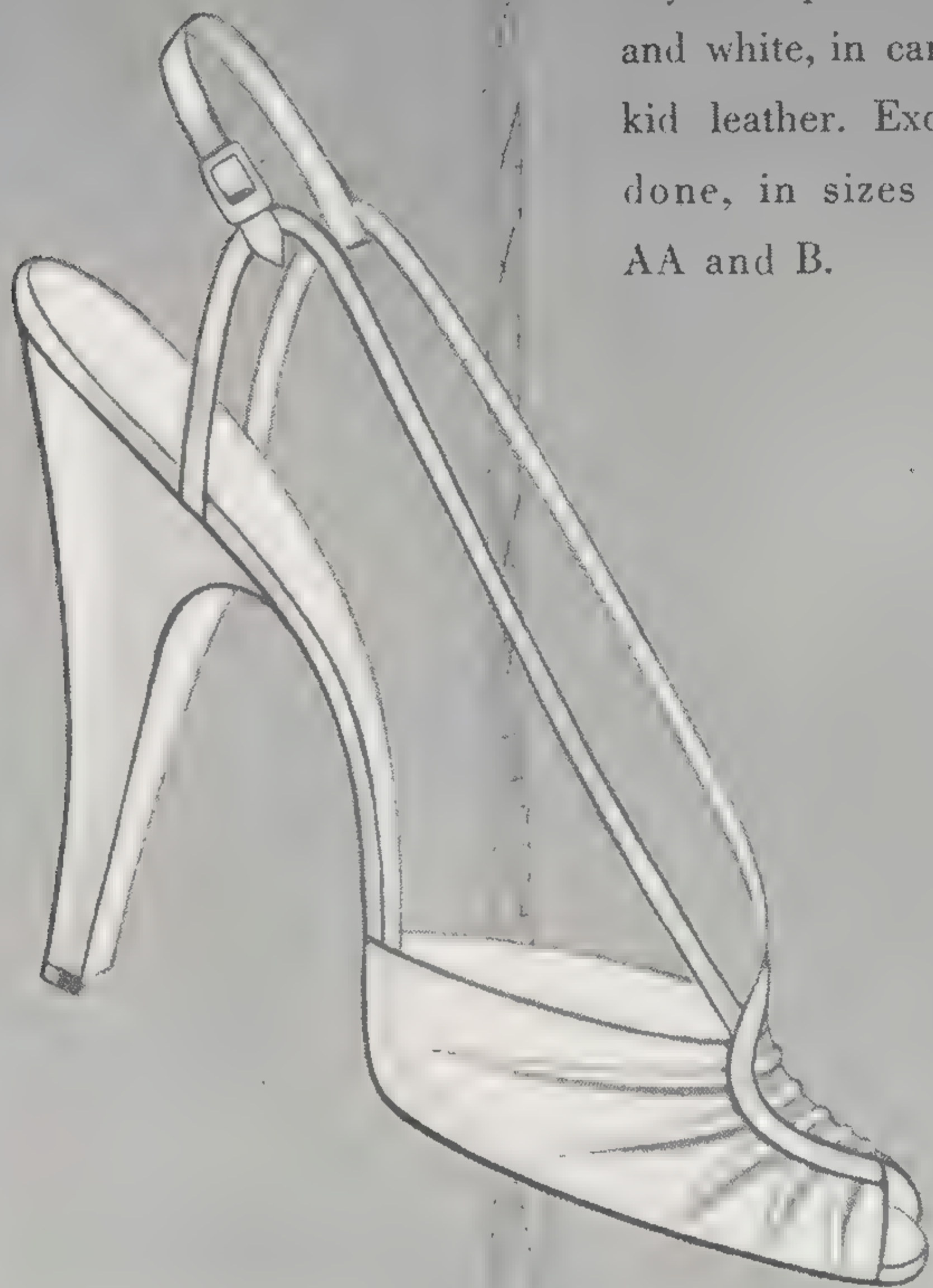
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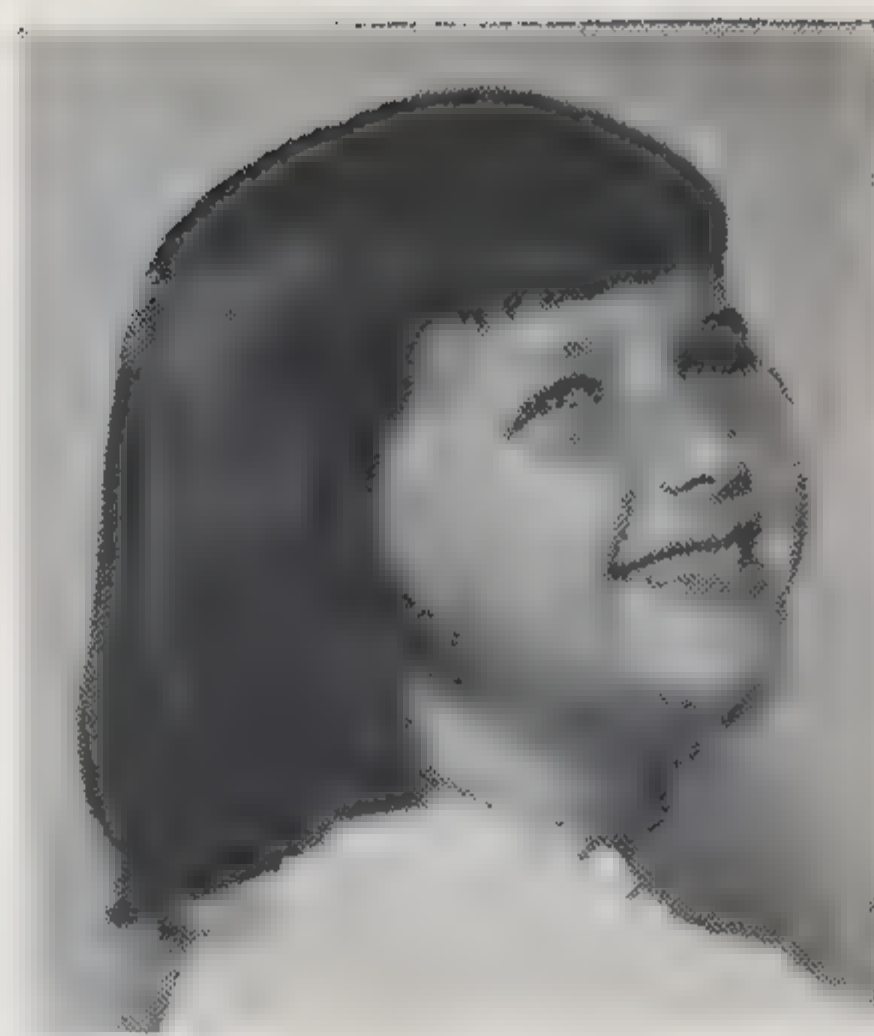
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SHE KNEW WHAT SHE WANTED

This is Candy Chinoweth, a six-year-old we know who has some very definite ideas about her favourite dresses. She likes them buttoned down the front ("that way you can dress yourself"). She likes all-in-one sleeves "so your arms don't get stuck when you're getting into them." And, she says, they should have "big, wide, round skirts." The two dresses sketched here were designed for Candy by her mother, are now made for other little girls who feel the way Candy does. *Left:* Dress of yellow Everglaze piqué with a little-girl Empire waistline, a very full skirt, all-in-one sleeves, and little pearl buttons from a convertible collar. *Below:* Pink and white checked gingham to go to school in. The dress has a cardigan neck, a gingham sash to tie below the Empire waist, and a skirt round enough to stand out by itself. Dan River gingham. Both dresses come in sizes 3 to 6X, at \$5 each; big sister sizes 7 to 14, at \$6 each. At McCreery's.



DRAWINGS BY DAGMAR

VOGUE PATTERNS

Other views of Vogue Patterns on pages 120-123.

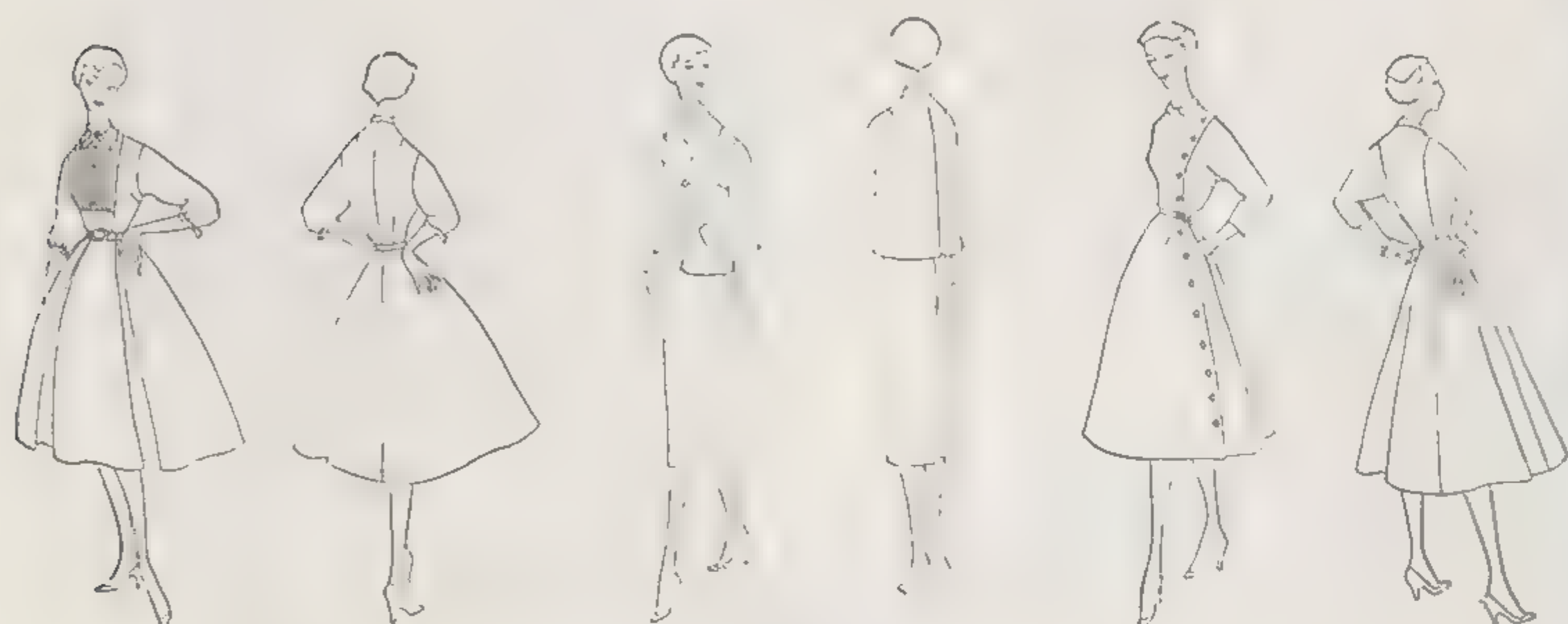


682

682

677

Above left, and above centre: Pattern No. 682. Sheath dress with its own coat. Sizes 12 to 20 (30 to 38). For size 16: the dress, $3\frac{3}{8}$ yds. of 35" material; the coat, $5\frac{3}{8}$ yds. of 35" material; the lining, $5\frac{3}{8}$ yds. of 35" material. For the dress and the lining if the same material is used: $6\frac{7}{8}$ yds. of 35" material. Price, \$2.
Above right: Pattern No. 677. Short evening dress. Sizes 12 to 18 (30 to 36). For size 16: 9 yds. of 39" material. The price, \$2.50.



7643

7666

670

Above left: Pattern No. 7643. New shirtwaist dress. Sizes 12 to 20 (30 to 38). For size 16: 5 yds. of 35" material. Price, 75 cents.
Above centre: Pattern No. 7666. Suit with the new narrow box jacket, shorter sleeves, a slim skirt with a back pleat. Sizes 12 to 20 (30 to 38). For size 16: 4 yds. of 39" material. The price, 75 cents.
Above right: Pattern No. 670. Side-buttoned coat-dress. Sizes 12 to 20 (30 to 38). For size 16: $4\frac{1}{4}$ yds. of 39" material. \$2.50.

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COOL JAZZ

(Continued from page 135)

tial unfolding of the resources latent in jazz. Here are improvising musicians who are sufficiently disciplined on their instruments to give full expression to almost any idea that they may think or feel, sufficiently free to vent those ideas together, with a beat, without preliminary map or plan, sufficiently controlled to find a structure as they play. This is the way jazz had to develop, as it grew from obstreperous, imaginative but untutored childhood into maturity.

Note: These musicians can be heard from time to time at Birdland, the Downbeat, and the Embers, in

New York City; the Blue Note, the Silhouette, and the Preview Lounge, in Chicago; Gamby's, in Baltimore; the Skyline Café, in Cleveland; the Hi Hat and Storyville, in Boston.

EDITOR'S NOTE: Barry Ulanov, who teaches in the English Department at Barnard College in New York, has been a faculty member of the Juilliard School of Music and Princeton's English Department. This energetic man of thirty-three is editor of the jazz magazine, *Metronome*, and the classical music magazine, *Your Music*. His new book, *A History of Jazz in America*, was published several weeks ago by *The Viking Press*.



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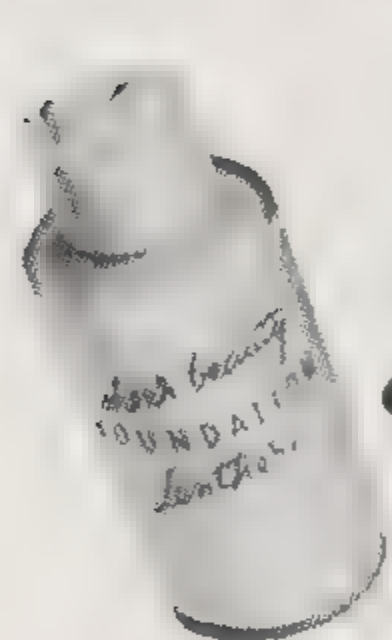
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Above: To use as a pair, Hormone Hand Cream and Hand Lotion by Elizabeth Arden. The Hand Cream is a rich emollient with six thousand units of estrogenic hormones per ounce; the Lotion, a lighter liquid to use more often. Lord & Taylor.

- 1.** Formulayer is a fluffy cream made by Harriet Hubbard Ayer with a new ingredient called Ayerogen that helps the skin retain its natural moisture, a look of young and supple skin that is so much easier to maintain than to recapture. At Stern's.
- 2.** Both emollient and astringent, Marie Earle's Araline is a combination in one lotion to help pull taut the skin and at the same time to lubricate with softening oils. Bloomingdale's.
- 3.** From capsule to cream—vitamins to apply directly to the skin. Here, after long experiment on the ability of skin to absorb vitamins is Coty's "Vitamin A-D" Complex Cream. Stern's.
- 4.** A lotion to use as an overnight lubricant for face and throat, Velvet Texture Lotion by Charles of the Ritz disappears into the skin and helps do a softening-up job without leaving an unattractive trace of oil to spoil the pillow slip. From Altman.



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TURKISH DELIGHT

(Continued from page 113)

tree, or a distant view; refreshed by this they are ready to talk again from tea till dinner, and from dinner till bedtime! But conversation with Turks is an unforgettable experience—the care with which they formulate their ideas, the wit and elegance with which they express them, in quick easy language, the flow of quotations from the classical poets, Persian or Turkish, or even modern French, add up to something that is as much an artistic performance in its own way as a violin solo—for I can't pretend that my hurried, Western slapdash share in these colloquies could turn them into a duet.

This is the holiday mood—but Turkey now is a nation of women who work. In the country, of course, the peasant women always did work in the fields, but today the former "leisured classes" work as well. In Ankara, where I went from Prinkipo, I was asked to a tea party given by a woman Deputy; about sixteen women were there, among them a barrister, two solicitors, a judge, a surgeon, two doctors (one a well-known specialist), two heads of colleges, and one or two more deputies. Here the conversation was more general, more technical, but still well-expressed and, naturally, well-informed. These women were passionately interested in *The Dark Moment*, and delighted at the prospect of some idea of their difficulties and achievements being given by a Western writer to the Western world, especially to America—the barrister actually helped me over the legal aspects of my heroine's marriage.

This was in a smart flat in the modern Ankara, Atatürk's new capital, not yet thirty years old. I spent most of the next day (and many days besides) with my hostess up in the old citadel. We left our car outside one of the great arched gateways—it could not possibly negotiate the steep and narrow alleys inside—and went on foot over the cruel cobbles. Our business was to visit as many citadel households as possible, so that I might get from the older women their personal recollections of the Greek War, with all its fears and privations, of the tidal wave of wounded, and how they washed and cooked for them, and *what* they cooked. We were introduced into the first two or three by an old servant of my friend's, whose relations lived up there; after that we were handed on from one house to another. Always, just inside the front door, still stood the set of wooden shelves, like a small bookcase, but containing instead of books the indoor slippers and outdoor shoes of the inmates. We were always first led by the mistress of the house into the best room, full of gay embroideries and hangings—but usually with a bed as well—and given cigarettes, tiny cups of coffee, and finally sweetmeats. Always, if I asked, we were shown all over the house, from the upper attics where strings of herbs and vine leaves, hung up to dry, looked like grey-green marabou boas, to those ground-floor kitchens, often hollowed out in the thickness of the city wall itself, giving onto the

high-walled courtyard with its well and row of water jars, almost invariably sheltering a single tree, leaning out towards the centre to catch the light. And the eagerness of those women, when they heard that "Bridge Hanım" was to write a book on Turkey, and I began to put my questions! Their vivid faces lit up, their talk ran like a river. It all had to be interpreted, of course, but often I could tell from their gestures what was being said. They would rise and push me to the window, pointing and chattering—"There! and there!"—they could not be saying anything else. And I would look out from those swallows' nests on the citadel wall over the wide valley floor, now fast filling up with a modern city, and try to picture it pale and empty, as it had been thirty years before; and stare at the ridge of hills away to the west and try to imagine the sky behind them angry with the fires of burning homesteads, and lit with the flare of bursting shells, as my friend, half-choked with laughter, tried to pass on to me that spate of eager information.

One of the most striking contrasts of all is between the ardent up-to-dateness of the Turkish intelligentsia, especially in the great cities, and the profound conservatism of the nation as a whole. This stubborn conservatism is one reason why Turkey is such a peculiarly unfruitful soil for Communist doctrines; another is their fanatical religious belief. "There is no God but God"—the tremendous syllables proclaiming that faith ring out several times a day from the minaret above the mosque in every town and village, filling the air to an astonishing distance with a strange archaic music, superbly controlled to an immense resonance. And at the sound the peasant turns towards Mecca and bows in prayer as the Irish peasant, two thousand miles away to the west, crosses himself and rattles through the Angelus at noon and sundown at the sound of the Church bell. No, the Turks hate Communism with a cold, steady, unshakeable hatred—because it is Russian, because it is new, and above all because it is godless.

An Anatolian village today is not so very different from what it was in pre-Atatürk days—indeed not so very different from the days of Abraham! The low flat-topped houses, roofed with tiles or even with reeds and clay, still huddle beside narrow alleys, overtopped by the mosque, a modest affair enough, but always beautified by the soaring needle of its minaret. On the central open space is the fountain, usually a curved piece of wall, panelled in stone, with gushing spouts and a pool below. To this in the evening the women, shawled and scarfed, come with their great water jars on their shoulders. They set them down on the stone kerb with the very gesture of Rebecca at the well, in one of the most vivid scenes in the whole of the Old Testament. The milk-white flocks of sheep and goats pour in along the cream-white dusty tracks, the small yellow or black Anatolian cattle browse their way homeward across the barren-

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TURKISH DELIGHT

seeming slopes, raising silvery clouds of gypsum dust among the thorny plants. In the *han* or inn the men sit smoking and talking, and sipping coffee or fresh spring water. The women in this pastoral, lingering to gossip and laugh at the fountain, are all as gaily dressed as a ballet—bright flowered trousers, short coloured jackets, and brilliant *baş örtüler* or head-scarfs: these conceal their hair but not their faces, but then the Anatolian country women, from time immemorial, have been indifferent about showing their faces.

Not their hair, though. Above the Black Sea the local headdress is a big, very beautiful head-scarf patterned in plum and beige. I saw these on the women, and tried to buy some in the market at Inebolu. Alas, all the modern ones were aniline-dyed, with hideous blues and yellows added, and I bought a couple reluctantly. On our way home we passed lots of women wearing the lovely old ones, and I plucked up my courage to try to effect an exchange. We stopped the car, chose a young, hearty-looking woman, and the Turkish girl with me, after polite exchanges, held out one of the new scarfs and explained what I wanted. The woman first carefully measured it, from her fingertips to the end of her nose; felt it, pulled it, stretched it, and finally agreed to trade if we added a lira. But then, what a fuss. There on the open road, how to find sufficient

shelter for her to be able to take off the old one and put on the new, exposing her hair for a few seconds, unseen? She actually went several hundred yards uphill, till she could plunge into a thicket of our old friend the common rhodo, *Rhododendron ponticum*, growing wild on its native heath—with the blue waters of the Black Sea, the Pontus Euxinus, gleaming far below. This was at the end of 1949.

And even among the Westernized intelligentsia, Atatürk's idea of turning the Turks into a nation of wine drinkers has almost completely failed. I often lunched, in Istanbul, in a big open-air restaurant sheltering between the high walls of a mosque and a church, with small tables set on the gravel under clipped trees; a delightful place, practically unknown to Europeans, but much patronized by Turkish officials and professional people of all sorts. To each person, as part of the *couvert*, was brought—besides the inevitable plate of salad—an individual bottle of water, ice-cold from the spring, with a tumbler reversed over the top. But I never once saw anyone drinking cocktails or wine or raki—not so much as a glass of beer. In all else so modern, coming straight from their typewriters and dictaphones and roll-top desks, in this one thing the Turkish bureaucracy about me were still following the law of the Prophet, as they have followed it for over a thousand years.



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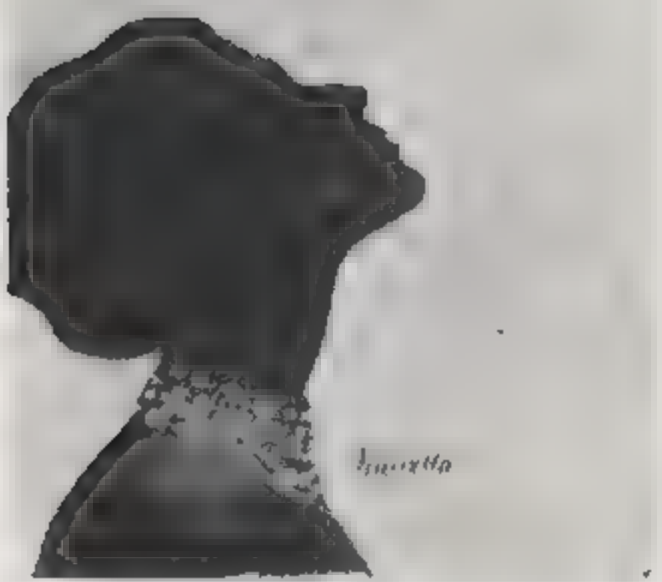
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Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



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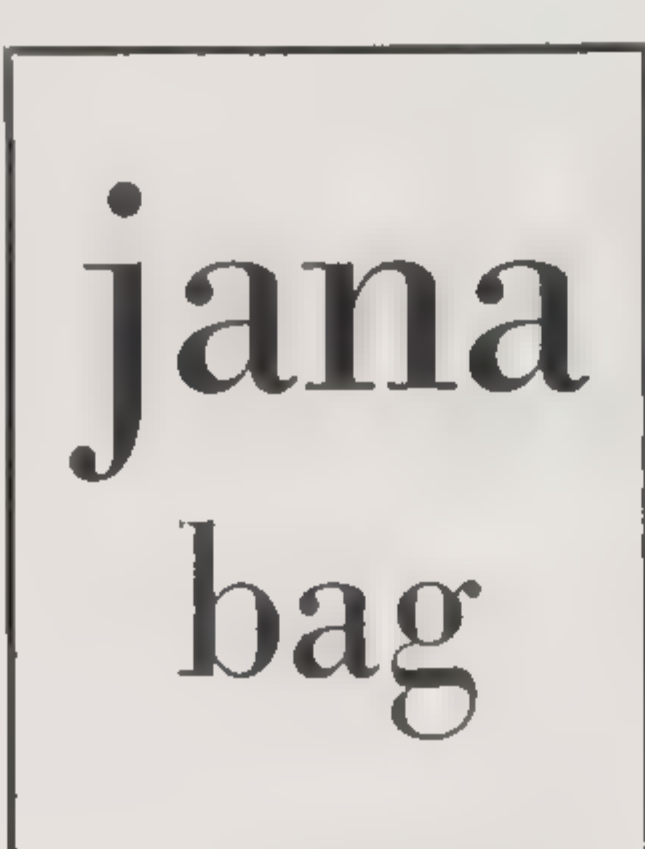
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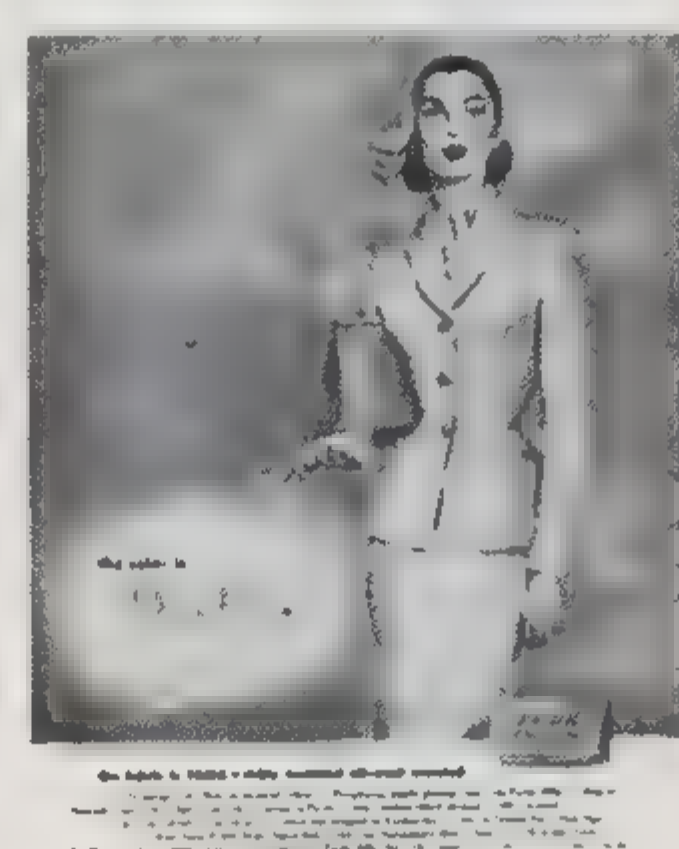
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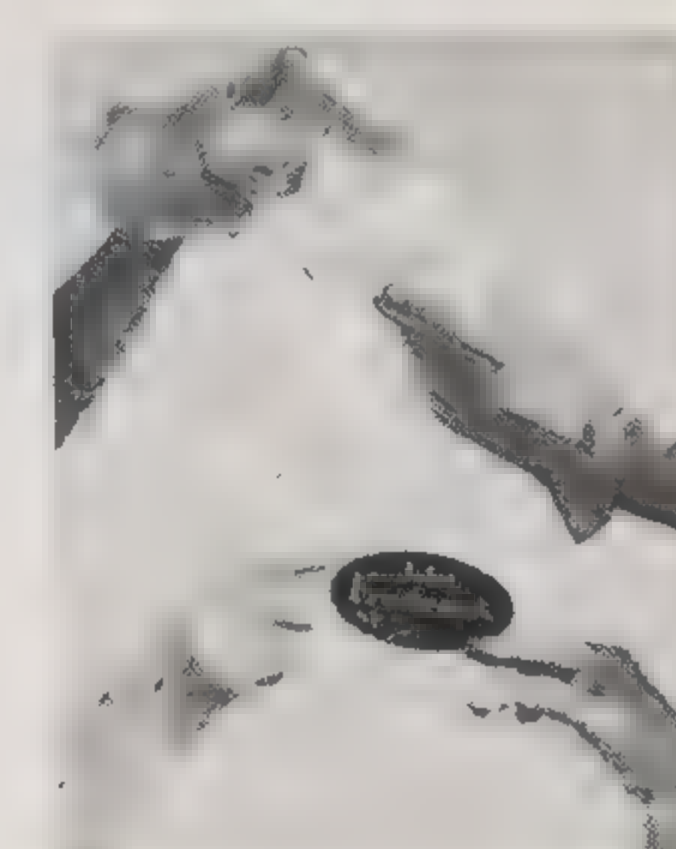
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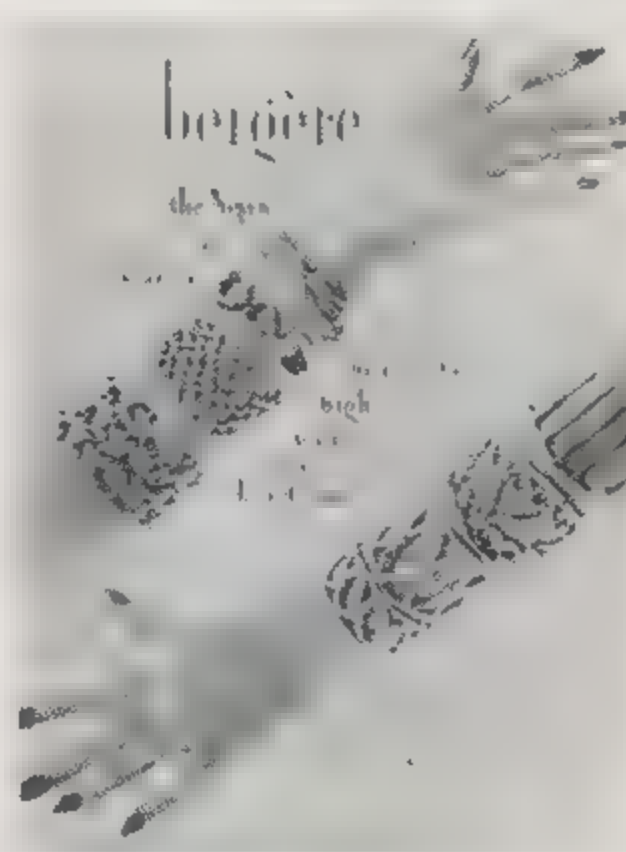
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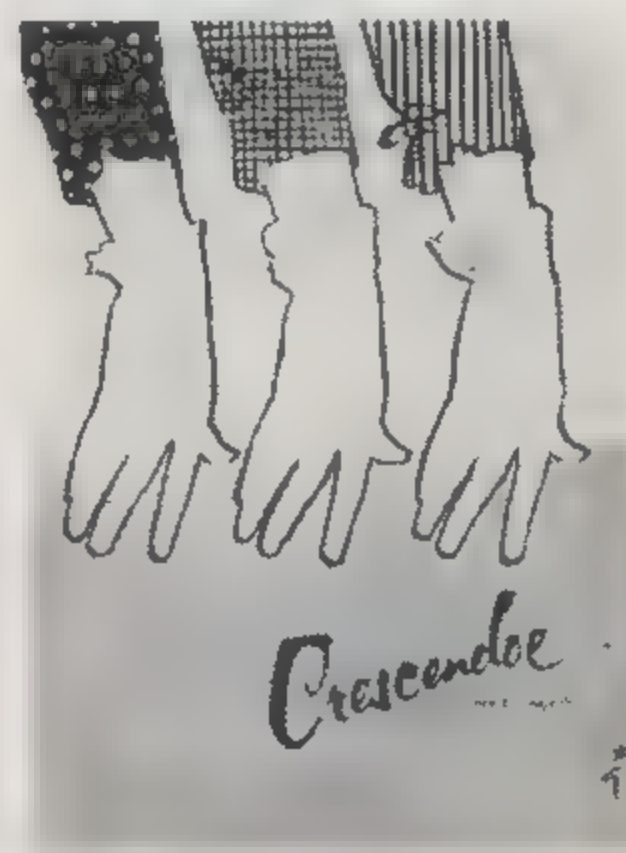
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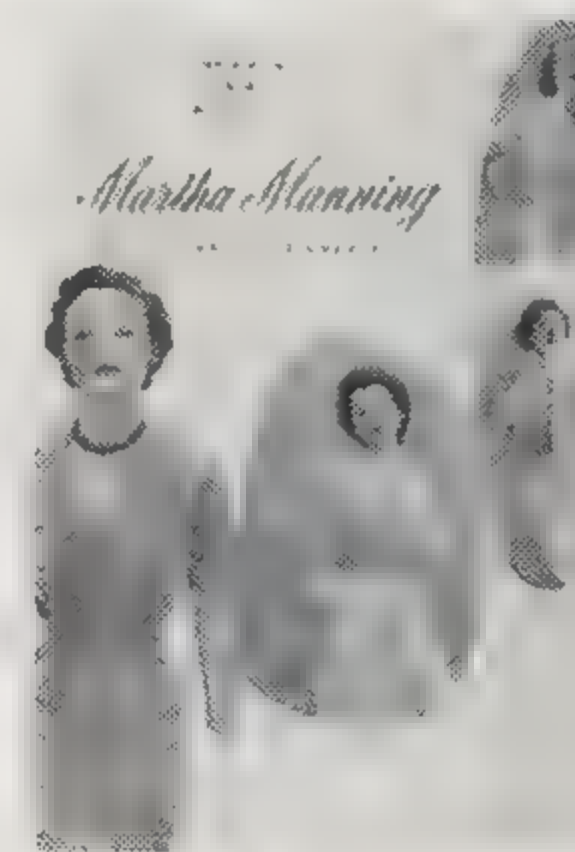
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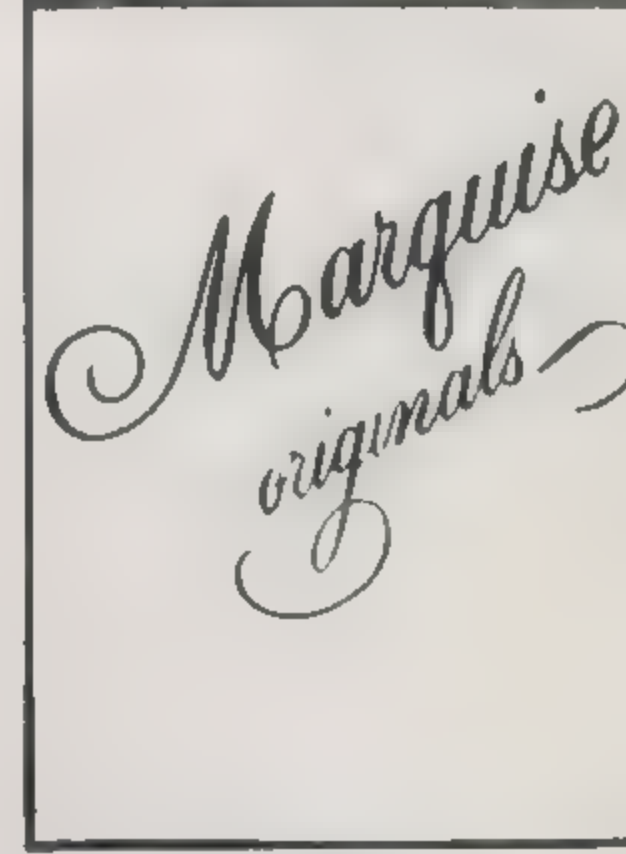
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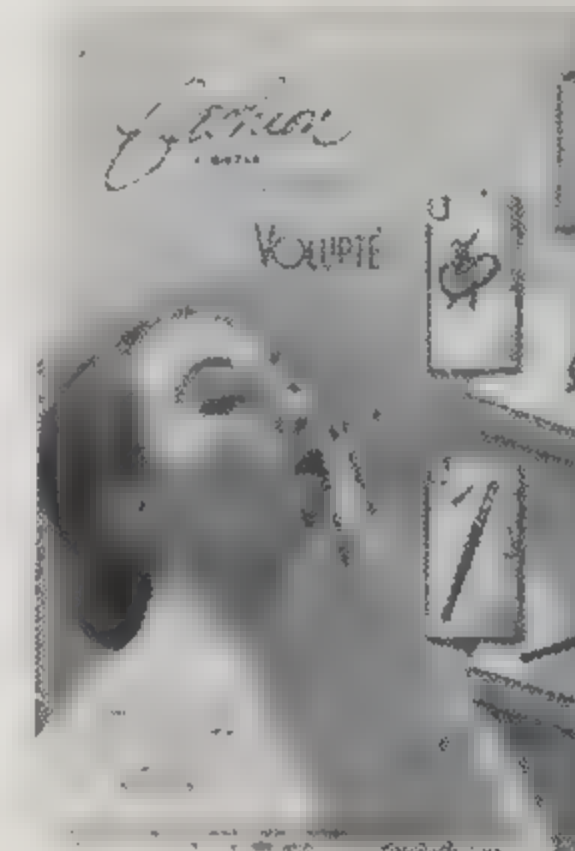
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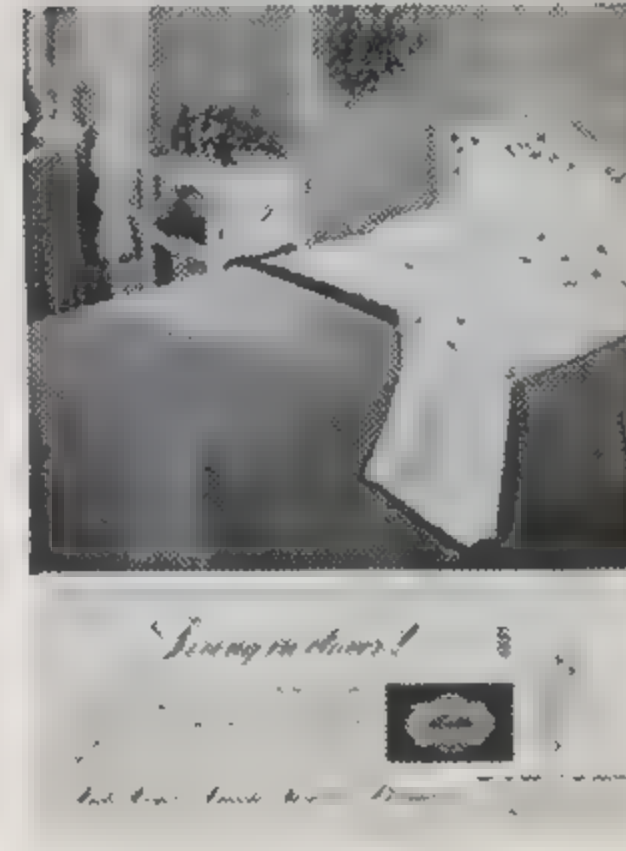
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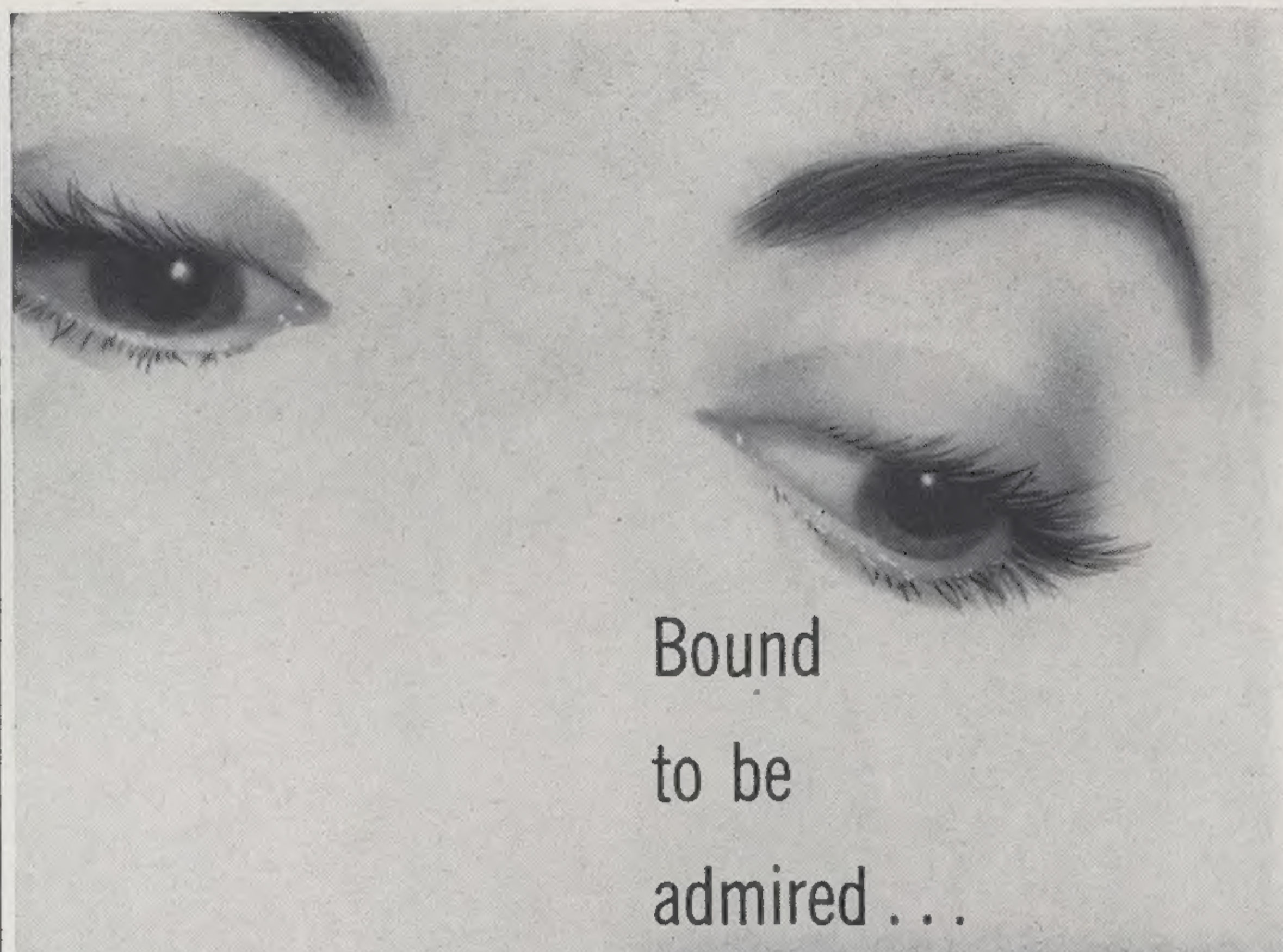
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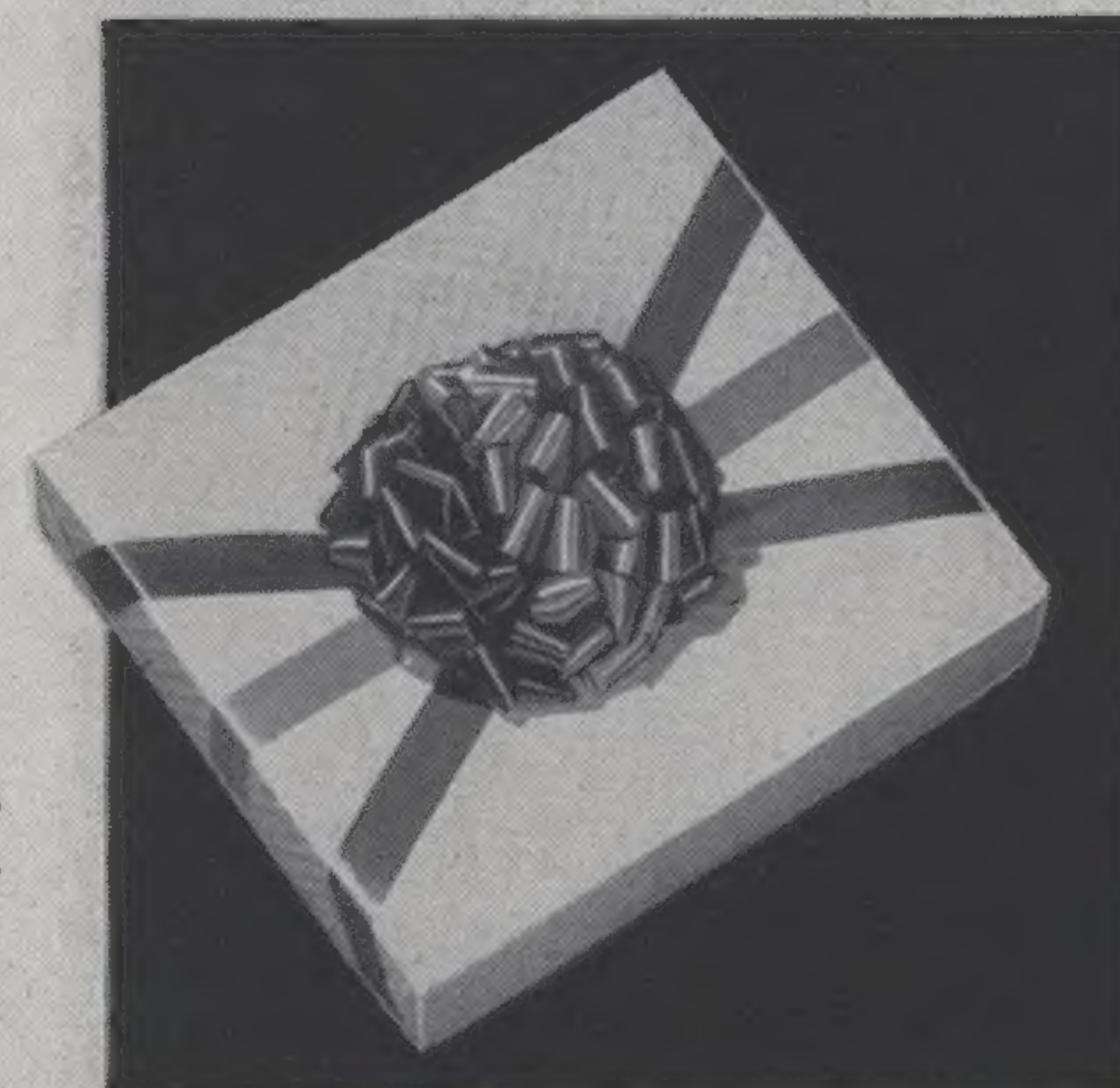
Here, a suit in one of the unexpected fabrics that make suit news this spring. This one is hand-woven of navy-blue rayon ribbon, has a quiet surface sheen. Its shape is easy—the jacket slim and close to the body; the skirt quite wide. You might wear it, as here, with flowers at the shoulder, a yellow straw profile cap. By Belciano, \$155. De Pinna. The hat by Hattie Carnegie.



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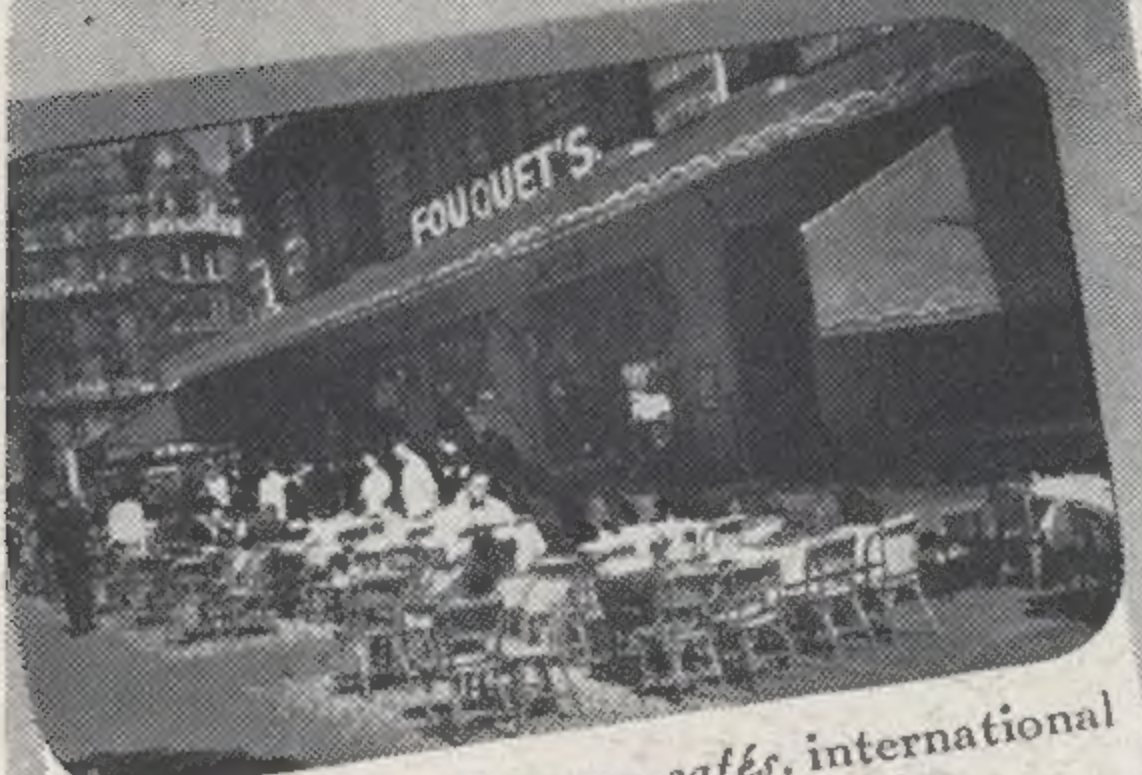
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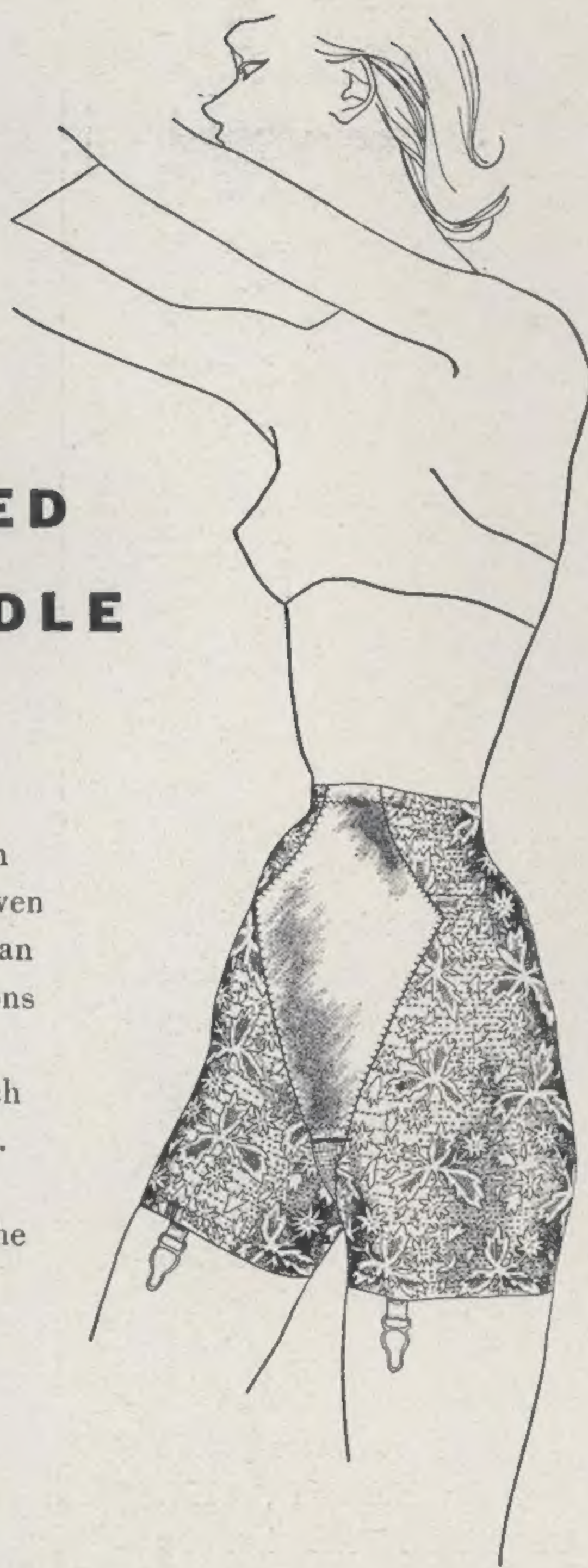
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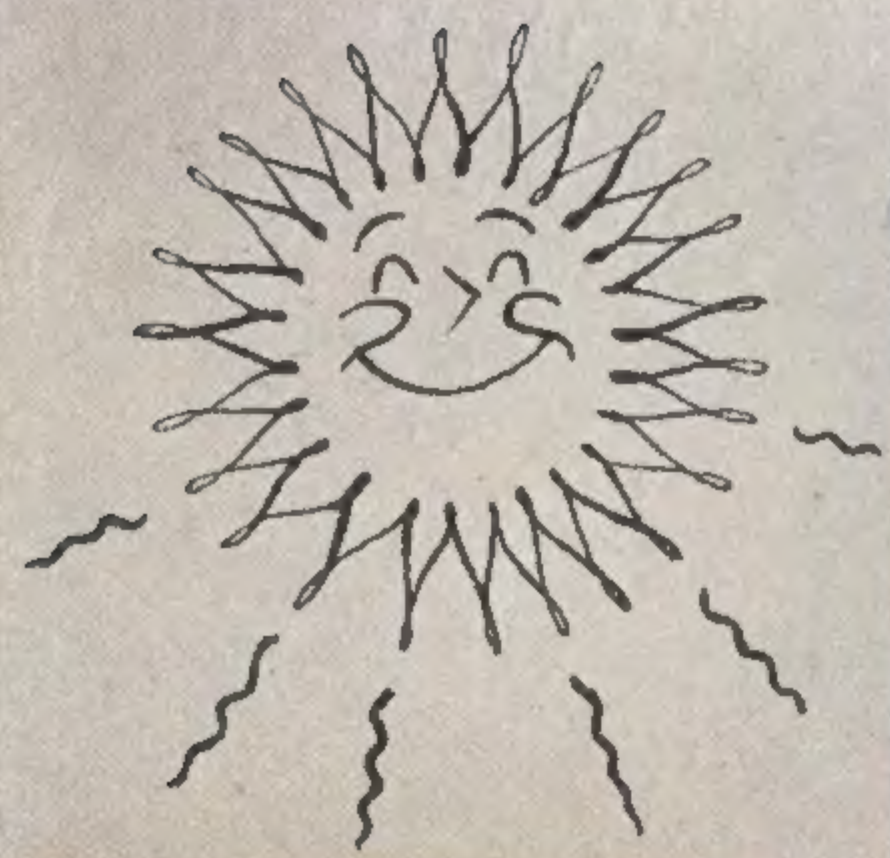
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